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ABSTRACT

Developed by the participants of the Huntington Theatre Company's Master Works Study in Restoration Comedy, this collection presents one-day lesson plans and curriculum projects for teaching Restoration comedy. The collection offers 15 one-day lesson plans and 15 curriculum projects (ranging over several weeks) suitable for secondary school students of varying ability levels. (RS)

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ED359579

the Huntington Theatre Company

The Professional Theatre in Residence at Boston University

The Huntington Theatre Company's
Master Works Study
in
Restoration Comedy

The Development of the Comic Spirit in 17th Century England from James Shirley to William Congreve

Curriculum Projects

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April 7 - June 16, 1992

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ONE DAY

LESSON PLANS

MASTERWORKS OF RESTORATION COMEDY/ONE DAY LESSON PLAN

Susan Periale 6/2/92

POPULATION: Jr. High drama students (most of their experience is with drama improvisation)

GOALS: Students will personally relate to the material as they gain an understanding that Restoration Comedy is about the foibles and intrigues of male/female relationships.

Overall Plan:

Day I - Overview & Improv scenes about boy/girl relationships and read scenes from plays that reflect these ideas.

Day II - Look at boys and girls differences and similarities on views of what they want from each other and how they see each other.

Day III - Focus on "the games people play", looking at sports strategies and how to use it as metaphor.

Day IV - Look at different character descriptions and cast scenes .

Day V - Present scenes.

DAY I - Overview about Restoration Comedy with specific talk that the characters are an exaggeration of a certain class of society.

IMPROVS: games boys and girls play to get to know and talk to each other, a group of girls and a group of boys talking about what they like in a partner of the opposite sex and what is funny and different about the opposite sex.

READ IN CLASS: sample scenes

HYDE PARK Act 2 Scene 4
THE WAY OF THE WORLD Act 1 Scene 1 lines 133-161 (or from beginning)
THE ROVER Act 5 lines 396-507

DISCUSS: How these scenes would be reflected in their own lives. Few more improvs that reflect these Restoration Comedy scenes.

Masterworks of Restoration Comedy
Sample Lesson

I. This lesson is designed for a freshman reading class of inner-city students of below-average reading levels.

II. The purposes of this lesson are two-fold: a) Vocabulary Development and b) Comparison of the image of women as presented in Restoration Comedy with the image of women as presented in current media productions (such as commercials, music videos, and movies).

III. Lesson Plan:

- A. Given specific Acts and Scenes of various Restoration Comedies, the student will define, from context, such words as fop, rake, wit, complaisance, mode, wench, intrigue, vizard, pit, etc,
- B. Having defined the words above, the student will complete a matching test, in which s/he will match each word with its correct definition.
- C. The student will then equate each word with one in current usage.
- D. Next, the student will use each word in a "comic" sentence, thus demonstrating understanding of both the meaning of the words and their use in Restoration Comedy.
- E. The student will then match the words with a celebrity who might represent such a word by their character, acting, beliefs, or way of life.
- F. From a given list of characters, the student will choose one and perform an improvisational scene, using one of the vocabulary words as the point of concentration.

IV. Evaluation: The student will demonstrate knowledge of the vocabulary presented in the lesson by using the words in sentences and completing the matching tests with 90% accuracy. Also, the student will present an improvasional scene, using the words as his/her point of concentration.

V. Second Lesson Plan:

- A. Using currently popular television commercials, music videos, and movies, the student will compare the image of women as presented in such venues with the image of women as presented in selected plays from the Restoration period.
- B. Specific exercises will be developed after class discussion.

Mary V. Dudberg
6-2-92

Sally Campbell
70 Walker st. Newtonville, MA
Director of Drama, St. Sebastian's Country Day School

ONE DAY LESSON Plan on RESTORATION COMEDY

DESCRIPTION OF STUDENTS

An 8th grade drama class made up of very verbal and active boys in a catholic prep school. Class size: 12-15

GOALS

To introduce the students to Restoration comedy: it's themes. recurrent plot devises, and stock characters. I would like students to get a general idea of the style, and to be able to recognize the comic elements that reoccur in the kinds of comedy that they are familiar with.
ULTIMATE GOAL: to have the students ask me if we could do more work on plays from the Restoration.

MATERIALS: Pictures from the period and pictures from productions of restoration comedies. Wigs, prom gowns, and fans for acting scenes.

INTRODUCTION

A very brief introduction to Restoration England and the comedies that were written at that time. Discuss the concept of a Comedy of Manners and how it relates to comedies the class is familiar with. Introduce the stock character types: Rakes, Fops, Coquettes, Mistresses, Wits, and pseudo-wits.

ACTIVITIES

Give a brief synopsis of The Man of Mode by George Etherege. As a class read through three short scenes:
Act I lines 154-191
Dorimant plotting with Medley about how he is going to dump Mrs. Lovit.
Act III scene I lines 129-162
Harriet and young Bellair instructing each other as to how to act so that it appears that they are falling in love.
Act IV scene II lines 80-141
Sir Fopling sings the praises of mirrors and properly tied cravats, and then sings his own tiresome song for Mrs. Loveit. All the while he is being egged on by Dorimant, Medley, and Young Bellair.

-Briefly go over vocabulary and discuss what each scene is about.
-Divide the class into scenes. Each group will work through their scene ,line for line, in contemporary language.
-Coach each group separately. For example: demonstrate the use of a fan in the Harriet/Young Bellair scene. Ask the students to come up with a contemporary metaphor for the fan. Have props on hand for them to choose from.(sunglasses,bubble gum, school books,etc.)

WRAP UP

Each group will perform their scene for the class. Discuss differences and similarities with the original scenes. Did putting them into contemporary words make them seem more funny? If so, How? After seing the scenes like this, do you understand/like the original scenes better? Does this play remind you of any TV shows, movies, or contemporary plays you have seen? How? Would you like to do this again?

Imagine a unit on Restoration Comedy beginning with the introduction of Huntington's production of, The Way Of The World.

A. Introductory preparation (lesson plans) prior to attendance of the live performance.

B. Live professional theatre performance

C. Script analysis and translation of The Way of The World

Melissa Shaffer

RESTORATION COMEDY UNIT

STUDENT DESCRIPTION;
High school age Deaf students with limited exposure to formal theatre or script experience due to lack of language accessibility. Cultural range/ethnic background/economic background is diverse.

PURPOSE OF UNIT;
1. To experience translation process of poetic English into American Sign Language with hidden agenda to enjoy analysis of both languages thereby gaining respect and appreciation for both languages.
2. To discover cultural history as it relates to the Theatre Arts... compare society response to theatre in the 1600's to the response theatre receives today.
3. To discuss and compare ethical issues and situations that occur in the script (sexism, lies, etc.)
4. To evaluate comedy elements... compare humor from the script to the comedy seen on stage in the production.
5. To expose students to a formal stylized theatre experience

THIS UNIT'S PRIMARY PRUPOSE IS TO BECOME A LANGUAGE AND LITERATURE UNIT BY USING THATRE AS A TOOL FOR INSPIRATION.

1st Day

I Write list of words on the board:
Provide several dictionarys
Explain Dictionary Game competition rules:
1. Teams of two
2. time limit
3. write definition to each word.
a) can be actual definition from dictionary
b) can be falsely created (saves time)
4. Definitions are shared and discussed as to believable or totally "off-the-wall"
5. Team with most acceptable definitions win (voted by other teams)
6. I provide the true definitions for comparison

Word List
coquette
rake
fop
cuckhold
dowery
wit
coxcomb
enamored
adieu

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II Show photos or artwork(s) from each time period:

1920's

1600's

A) Open discussion of similarities and differences between the styles visually.

B) Students create descriptive word list for each period based on discussion.

1920	1600
angular lines	intricate
art deco	ornate
loose clothing	circular
simple	fancy
ect.	too much
	etc.

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C) Presentation on historal similarities between 1920 and 1680 and why director would choose to update the 1680 script to the 1920. (ie; post war, economically wealthy, class conscious, cultural revolution, etc.)

Melissa Shaffer

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By: Patricia Maye-Wilson
Madison Park High School
5/25/92

Restoration Comedy Lesson Plan

A Historical Perspective o Restoration Comedy

Overview: This lesson will iniate student's interest in Restoration Comedy. It will provide a brief historical review of the beginning of Restoration Comedy. This lesson is designed for grades:9-12,special needs.

Students will research, discuss, read, write and compare research, thoughts and ideas. Students will have the opportunity to share informatic with each other.

Objectives: At the conclusion of this lesson, students should be able to:
1. explain general information on a historical perspective about Restoration Comedy
2. describe some of the historical background of Restoration Comedy
3. describe the important points of history of Restoration Comedy
4. explain some of the issues of societal issues then and discuss how they may fit now
5. evaluate/defend positions regarding Restoration Comedy

Teaching procedures: Introduce Restoration Comedy by giving students some basic historical background and information to iniate a good warm-up discussion. Afterwards, give each student a different assignment question to get them started wih research. The following questions maybe used:
a. What is Restoration Comedy?
b. When did Restoration Comedy occur?
c. Who Were the players of Restoration Comedy?
d. Where did Restoration Comedy take place?
e. Who were the actors?
f. Where the actors all-male? Why/Why not?
h. Compare and discuss today's theatre companies with all-male members to yesterday's all-male members?
i. When did female actors get the opportunity to perform with male actors during Restoration Comedy?

Assignment: Go to the library and gather information about Restoration Comedy. Use books, newsclippings, and other media to complete your research. Be prepared to give an individual presentation at the next class meeting.

Books:

Shirley, James. Hyde Park. London, Methuen, 1987.

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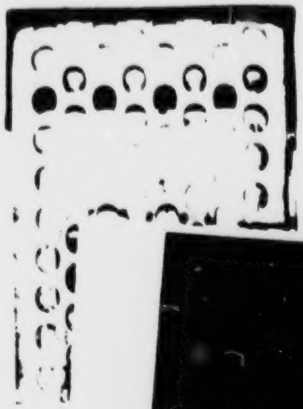

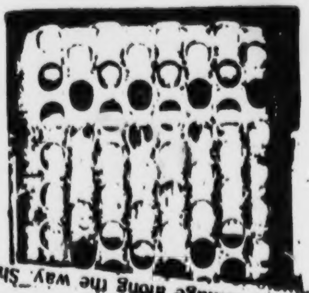

Michelle V. Agins/The New York Times

A scene from La Gran Scena Opera Company's show at Town Hall.

Review/**Opera**

The All-Male Gran Scena Defines Dignity for Divas

NYT 5-11-92

By EDWARD ROTHSTEIN

Even the Metropolitan Opera would have been hard put to assemble a cast the equal of that presented by La Gran Scena Opera Company in Town Hall on Saturday night. There, for the delectation of longtime admirers of her high C's, was Vera Galupe-Borszkh, a Russian "traumatic" soprano who sang the role of the "ditsy gypsy" from "Il Trovatore." There was Alfredo Sorta-Pudgi, the Italian tenor who, in an excerpt from "Tosca," got so carried away that he lifted the wig off his head. There was Mirella Frenzi, a specialist in the soubrette repertory who is said to possess three of opera's greatest voices. Even the last surviving diva of the Golden Age, Gabriella Tonnoziti-Casseruola, a doddering figure with a remarkably mature sense of phrase, made an appearance — though she bore a surprising physical resemblance to the Scarpia sung by the "elegant but mid-priced" baritone, Fodor Szedan.

Given this array of talent it was hard indeed to choose a highlight from this gala program of highlights from the repertory of this unusual company, which now has a worldwide reputation. Was it the "Ride of the Valkyries" billed as "Entrance of the Divas," which featured a hair-raising battle for premiere stage space among spear-carrying stars? Was it Philene Wannelle's bel canto display of muscle in "Cruda sorte!" from "L'Italiana in Alegri" (demonstrating a style referred to as can belto)? Was it perhaps the surprise encore in which the entire company broke into a Motown medley, including "Stop, in the Name of Love"?

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Or was it the low-key narration provided by Sylvia Bills, an opera singer turned cultural emcee? Miss Bills, for example, talked about how much had changed since her retirement: now there were supertitles; a soprano had sung "Salome" nude; three tenors had joined forces in a commercial video. "It's so much easier being an opera singer," she said, "now that dignity is no longer a requirement."

Dignity, though, as La Gran Scena showed again and again, has very little to do with it. In fact, there was a rumor that the voices' unusual ranges were due to the fact that this company is composed entirely of men — that Mme. Galupe-Borszkh was really Ira Siff, the founder of the company in 1981 and its artistic director; that Miss Bills was Joe Simmons,

Continued on Page C11

Review/**Pop**

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The All-Male Gran Scena Defines Dignity for Divas

NYT 5-11-92

Continued From Page C9

substituting for the indisposed Bruce Hopkins; that the resemblance between the Russian soprano and the automotive baritone was because both were played by Keith Jurosko. The program noted that Philene Wannelle was really Philip Koch, Jocasta Bundle was really David H. Orcutt, Mirella Frenzi was really David St. Jude Sabella and Dame Emily Post-Morddum was, like Alfredo, Charles Walker. Even the piano-accompanying Maestro, the renowned Francesco Folinari-Soave-Coglioni, was said to be Ross Barentyne.

And it was true that this notion of an all-male company did help explain various innuendoes ("But seriously, opera queens," Miss Bills once said, addressing the audience). But there was too much that was thoroughly authentic. Opera contains tales of jealousy, of larger-than-life characters usurping power, of sexually charged escapades, campy interchanges. And those are just the events offstage.

•

So Mr. Sorta-Pudgi could not bear to be upstaged, even by a 105-year-old Mrs. Tonnoziti-Casseruola. Ms. Wannelle was so overwhelmed by the audience's outpouring of affection that near tears, she knelt down in thanks; Mme. Galupe-Borszkh coyly refused to perform an encore ("I give too much," she explained in mousy exhaustion) until others offered to sing in her stead; there were plenty of comments about aging and weight and changing voices.

And no matter that Mme. Galupe-Borszkh swung her arms like an Olympic contestant, before leaping up to a B flat. If there was any intended humor (the laughter, even by an ordinarily somber critic, was rampant) it was all the more potent because these voices took the music so seriously. Mme. Galupe-Borszkh's "Vissi d'arte" could raise doubts about the wisdom of her decision to live for art only because she gave some hint of what that art might be. Ms. Frenzi and Ms. Wannelle could teach less practiced colleagues a bit about passion and vocal control.

So who knows, with opera? Is a gypsy woman tossing the wrong baby into a fire or an Ethiopian princess in love with her people's Egyptian conqueror or a celebrated singer putting a cross on the body of a tyrant she just stabbed to death — is this high drama or is it low camp? And which is more traumatically dramatic — the life depicted on stage or the lives reported off? And who is more vivid, Mme. Galupe-Borszkh or her less sexually ambiguous colleagues? A gran scena indeed.

HITE MEN
AN'T JUMP

THUSIASTIC THUMBS UP
AN'T JUMP,' a very funny, very smart new comedy."
- SISKEL & EBERT

UR FACE LAUGHS!"

CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES.

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THE NEW YORK TIMES, MONDAY, OCTOBER 22, 1990

NYT 10-22-90

eviews/**Music**

Turning to Gilbert and Sullivan for Salvation

By ALLAN KOZINN

Over the last year, two of New ork's small opera companies that ecialize in the Gilbert and Sullivan pertory, the Light Opera of Man-ttan and the New York Gilbert and llivan Players, have fallen prey to ancial stresses and curtailed their tivities. Both hope to be reborn, and e hopes they will be.

In the meantime, fans of W. S. Gil-rt's clever librettos and Sir Arthur llivan's witty, hummable music ight want to urge the New York ty Opera to expand its activities in s well-loved realm. The company es have its foot in the door: Its Lotfi ansouri production of "The Mika-." which returned to the New York ate Theater on Saturday afternoon, the most enjoyable of the operetta gings that Beverly Sills brought to City Opera repertory.

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True Savoyards will note, of urse, that the production does ake some compromises with tradi-n. When the production opened in 34, Mr. Mansouri persuaded the gers not to indulge in fake British cents, and he replaced some of the stomary horseplay with Patricia ch's elegantly amusing choreog-hy. Those touches remain, and seem sensible for a production in rge house. The staging's less con-versial attractions are Thierry squet's bright, fanciful costumes d appealingly minimal stage sets.

This season's first cast brings back eral singers who have sung their es from the start and adds a few ces new to their roles. It was an eptionally even cast, with no real ak points, although one might quib- with aspects of this or that char-erization.

For example, James Billings paced portrayal of Ko-Ko with real mas-y and never failed to get the laughs sought. Vocally, too, he was in fine pe. But at times he seemed to be wing his inspiration from far and wide without blending his influences into a consistent persona, as he has in previous seasons. A single speech might include plausible imitations of W. C. Fields, Oliver Hardy, Lou Costello, Bert Lahr and Truman Capote, with the seams showing.

Photographs by Martha Swope Assoc

James Billings as Ko-Ko and Lisa Saffer as Yum-Yum in New York City Opera's "Mikado."

The other singers who returned from past seasons included Joseph McKee, whose blend of pomposity and corruption makes for a wonderful portrayal of Pooh-Bah, the multiple-office-holding bureaucrat, and Richard McKee, who easily managed the balance of ferocity and mirth required in the title role.

The newcomers to the production bring greater vocal power and stability to their roles than some past singers and are therefore a welcome lot. Most striking was Carroll Freeman's Nanki-Poo. His sound was tightly focused, if occasionally slightly steely; but he shaped his lines with real sensitivity, and he acted the role with an easy naturalness. Lisa Saffer's sweet, well-supported soprano suited Yum-Yum's music nicely, and she played the role with a comic flair that made her a fine match for Mr. Freeman. And Josepha Gayer was an imperious but not unsympathetic K sha.

The cast also included Willi Parcher as Pish-Tush, Bronw Thomas as Pitti-Sing and Mich McBride as Peep-Bo.

David Pfeiffer, the productic stage director, moved the sing around the stage economically m of the time, but with flamboya where it seemed necessary. And orchestra played with clarity precision for Chris Nance, who the score at a comfortably li pace.

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One Day Lesson Plan Tina Langson

Choose only one activity.

BE AN ARTIST! Much of the action in "The Rover" takes place during Carnival, a time to wear costumes, masks, and act in a manner that is different from the way one usually acts. Keeping in mind the "real" characters in the play, design a three dimensional papier mache mask for one of the characters. You will present your mask to the class at which time you will explain your reasons for designing the mask as you did.

BE A PSYCHOLOGIST! Adopt the point of view of one of the characters in any of the Restoration plays we have read. What is the "inner you?" What are your feelings, thoughts, fantasies, desires, fears? What is the "outer you?" What type of facade do you present to the world? How does the outer you differ from the inner you? Using any style you like - doodle, sketch, symbol, image, picture - express both the inner and outer you. You may make one or two pictorial representations. You will present your work to the class at which time you will explain your reasons for drawing as you did.

BE A MIND READER! Choose one major character from any of the plays. Think of five statements that character might have thought. Develop each thought into a paragraph. Then combine your paragraphs, editing as necessary, into a unified essay. Your essay will be Xeroxed and given to everyone in class. You will field questions from your classmates concerning how well you stayed in keeping with your character.

BE A COSTUME DESIGNER! Choose a major character from any play. Dress him or her in whatever time period you like, but make sure the costume stays in keeping with the character. You may bring in fashion sketches, or you can dress Ken and Barbie. You will present your work to your classmates and discuss your reasons for designing as you did.

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Papier-mâché

Basic techniques

Two basic methods are used in papier-mâché—one employing paper strips, the other, mash. In the first method paper is torn into strips and the strips are coated with paste before applying them to an armature. The second method entails cooking shredded paper in a solution of water and glue to form a mash of a doughy consistency, which can be applied to the armature and sculpted almost like clay. The paper strip method produces surfaces and textures more suggestive of the natural qualities of paper, while mash surfaces, especially when sanded and painted, are more like wood, enameled metal, or glazed pottery.

The two methods can be combined (as they were in the bust on page 48). First paper strips are used to build up the basic form on the armature, then mash is applied for a smooth finished surface.

Glues and gluing. The two most commonly used adhesives are liquid white glue (PVA) and wallpaper paste. If you choose to work with white glue, thin it by mixing 1 part glue to 1 part water. Wallpaper paste, available at hardware stores, comes in powder form and is mixed with water. Slowly stir 1 part powder to 10 parts water.

Do not cut strips with scissors. Tear them using a straightedge, or along the edge of a table. The rough edges of torn strips will mesh to make a smoother surface. The length and width of the strips you tear will depend on the size of the object you plan to make.

There are two ways to coat the strips with glue or paste: either put a handful of the strips into the water-thinned adhesive and let them soak for a few minutes before applying them to the armature, or soak a sponge in the adhesive solution and coat the strips with the sponge. Be careful not to saturate the strips to the point where they begin to fall apart. As you apply the strips, use your hand or a sponge to wipe away excessive adhesive.

Both newspaper and paper toweling are good for building up the form on an armature before applying finer paper to the exterior. Tissue paper is difficult to work with because it may pull apart when the excess glue or paste is removed. Still, it is ideal for imparting a soft texture to an object (as seen in the finishing touches being applied to the papier-mâché rabbit on page 52).

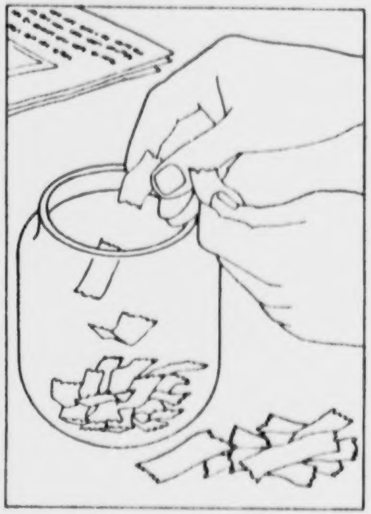
Mash is easily made by following the steps illustrated at right. Boiling the water hastens the breakdown of paper fiber and makes it easier to whisk. Crafts shops carry commercial mash, a powder to which water is added.

Drying and finishing. Most papier-mâché objects will dry overnight. Drying time can be hastened by using an oven preheated to a low or medium temperature. Dried objects can then be finished by sanding and painting their surfaces. A mash surface is usually sanded smooth. Paper strip surfaces, on the other hand, are best left with the texture of the paper itself. Sanded or not, papier-mâché objects may be painted with any water-base paint.

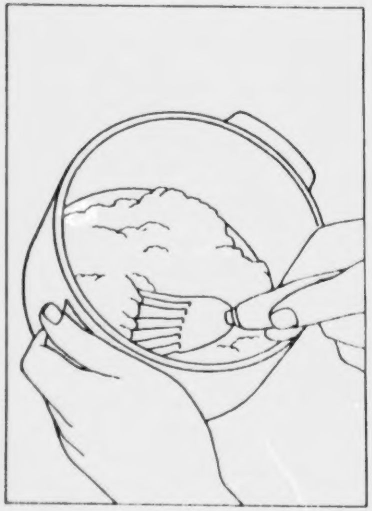
Waterproofing and fireproofing. To waterproof surfaces and make them more durable, spray the finished object with a clear vinyl sealer (see *Decoupage*, p. 37) or give it at least three coats of lacquer. To fireproof an object, stir in 1 teaspoon of sodium phosphate (available at drugstores) to each cup of paste for strips or to each cup of water when making mash.

Both the strip and the mash techniques are illustrated in the step-by-step photo sequences on pages 50-53. In the creation of the papier-mâché box (p. 53) the strip method is illustrated. If you use mash instead of strips, the surface can be sanded smooth, decorated with hand-painted designs, and finished with clear lacquer.

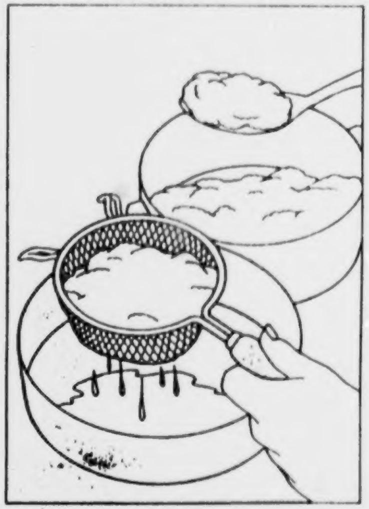
Making mash



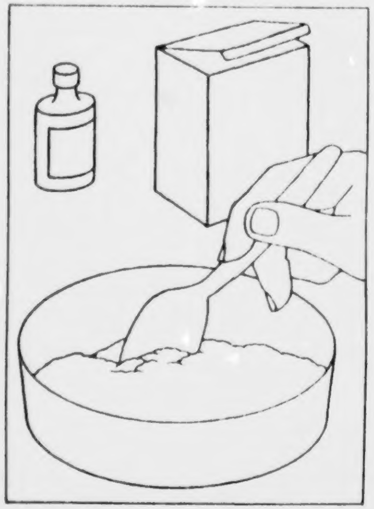
1. To make 1 qt of mash, tear four large newspaper sheets into small pieces. Place in container with 2 qt water and let soak overnight.



2. Place the above mixture in a cooking vessel. Boil it for 20 min. Using a whisk, whip the paper until it is soft and pulpy.



3. Place the pulp in a strainer. Tap it several times to shake out water, then squeeze it gently until the pulp is a soft, moist lump.



4. Put the pulp into a bowl. Stir in 2 tbsp of liquid white glue (PVA), then 2 tbsp of wallpaper paste. Stir until mixture is not lumpy.

Masterworks of Restoration Comedy
Sample Lesson

I. This lesson is designed for a freshman reading class of inner-city students of below-average reading levels.

II. The purposes of this lesson are two-fold: a) Vocabulary Development and b) Comparison of the image of women as presented in Restoration Comedy with the image of women as presented in current media productions (such as commercials, music videos, and movies).

III. Lesson Plan:
   A. Given specific Acts and Scenes of various Restoration Comedies, the student will define, from context, such words as fop, rake, wit, complaisance, mode, wench, intrigue, vizard, pit, etc,
   B. Having defined the words above, the student will complete a matching test, in which s/he will match each word with its correct definition.
   C. The student will then equate each word with one in current usage.
   D. Next, the student will use each word in a "comic" sentence, thus demonstrating understanding of both the meaning of the words and their use in Restoration Comedy.
   E. The student will then match the words with a celebrity who might represent such a word by their character, acting, beliefs, or way of life.
   F. From a given list of characters, the student will choose one and perform an improvisational scene, using one of the vocabulary words as the point of concentration.

IV. Evaluation: The student will demonstrate knowledge of the vocabulary presented in the lesson by using the words in sentences and completing the matching tests with 90% accuracy. Also, the student will present an improvasional scene, using the words as his/her point of concentration.

V. Second Lesson Plan:
   A. Using currently popular television commercials, music videos, and movies, the student will compare the image of women as presented in such venues with the image of women as presented in selected plays from the Restoration period.
   B. Specific exercises will be developed after class discussion.

Mary V. Dubberly
6-2-92

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GOAL. To give students real [illegible] introduction to the genre

JUNIORS [illegible] IN AN INNER CITY PUBLIC SCHOOL
50 minute class

The Wives Excuse

Lesson Plan for introduction of play

(It is assumed that the class has had some preparation the historical background of Restoration Comedy)

Act I Scene 1

1. Students are divided into groups so that each student has a role (or more if necessary) A class of 24 could be divided into 4 groups, with one student taking the roles of Footmen 1 & 7
Each group reads the scene simultaneously

2. Students re-group according to roles
All Footmen I together all Footmen 2 etc
One person is appointed scribe.
Students collaborate to list information that their character has imparted

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3. Class re-assembles as one group
Info from each group is written on board in brief phrases - grouped by role
i.e. all info on Footman 1 on one panel -

4. Students are asked to list characters mentioned in summaries (from board info) and anything that is known about them as a result of the first scene

Having worked through the information imparted here, the freshmen will lead the students to: understand the author's purpose in begining the play in this ways

The notes the students take will serve as a reference for the characters and late action of the play

After each reading assignment the students will be required to add any specific information they receive about the characters as the play unfolds.

M. Burke

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VIRGINIA BYRNE   JUNE 2 1992

MASTERWORKS/RESTORATION COMEDY

ONE DAY LESSON PLAN

TARGET CLASS

THIS PLAN IS WRITTEN FOR THE VERY ACTIVE YET BRIGHT AND ARTICULATE CLASSES OF 10TH GRADERS WHO RESPOND BETTER TO "ON-YOUR-FEET" METHODS OF LEARNING. IT COULD BE USED FOR A LANGUAGE ARTS CLASS TO OBSERVE THE CHANGING LANGUAGE OR A SOCIAL STUDIES CLASSS TO BETTER UNDERSTAND THE CHANGES IN SOCIETY AS WELL AS THE SIMILARITIES AND CERTAINLY FOR A THEATER CLASS.

GOAL

TO UNDERSTAND THE RESTORATION THEATER'S STYLE OF WRITING AND ACTING AND HOW THE THEATER REFLECTS THE TIMES.

PREPARATION

A LIST OF CHARTACTERNYMS FROM VARIOUS PLAYS OF THE PERIOD.
ONE SHORT SCENE FROM A RESORATION COMEDY The Rover WHICH ILLUSTRATES WELL THE LANGUAGE.
ONE SCENE FROM THE MUSICAL "GREASE"
SELECTED MUSIC FROM THE PERIOD (PURCELL)

CLASS

[WHILE STUDENTS ARE COMING INTO CLASS HAVE THE MUSIC OF THE PERIOD PLAYING.]

INTRODUCTION;
EXPLAIN THE THEME OF THE 'RAKE RECLAIMED' AND IT'S RELEVANCE TO THE TWENTIETH CENTURY DRAMA.

EXPLAIN THE DECALMATORY ACTING STYLE AS COMPARED TO THE NATURAL ACTING STYLE OF TODAY.

BODY OF THE CLASS;

DIVIDE THE CLASS INTO THREE OR FOUR GROUPS DEPENDING UPON THE SIZE OF THE CLASS,YOU WANT NO MORE THAN SIX IN A GROUP. HAND OUT COPIES OF THE RESTORATION SCENE AND THE 'GREASE' SCENE. HAVE STUDENTS RENAME THE CHARACTERS IN 'GREASE; WITH PERIOD CHARACTERNYMS AND DEVELOP THE DIALOGUE INTO RESORATION LINGO. REHEARSE THE SCENE AND EACH GROUP SHOULD THEN PRESENT THE PIECE TO THE REST OF THE CLASS.THE ACTORS SHOULD USE DECLAMATORY STYLE IN THEIR PERFORMANCE.

EVALUATION

THE EVALUATION WILL BE IN THE PERFORMANCE AND SHOULD BE BASED NOT ONLY ON THE EFFECTIVENESS OF THE PERFORMANCE BUT THE INTENSITY AND SERIOUSNESS OF THE APPROACH TO THE PROJECT.

Barry Lew
Theatre Arts Teacher
Leominster High School
Leominster MA

June 2, 1992

ONE DAY LESSON PLAN FOR MASTER WORKS IN RESTORATION COMEDY

A) This lesson will be presented to Advanced Theatre Arts students, who have had one year of learning the basics concerning theatrical production. Students in this class must be recommended by their Theatre Arts Teacher and their Guidance Councelor. All of the students, in this class, have completed an extensive unit on Viola Spolin's "Improvisation for the Theater". They should have an understanding of how to develop and use "POINTS OF CONCENTRATION" that are fully explained in her curriculum.

B) The purpose/goals of this unit is to have the students understand some of the costume fashions and styles of The Restoration Period and how these would affect and/or reflect a Restoration character's movement, expression and attitudes.

C) The approach/way that this lesson will be presented will follow the format presented in Viola Spolin's book mentioned in paragraph A). This lesson be could integrated into an improvisation curriculum, or be used by itself with a class already familiar with Viola Spolin's methods.

1) First the class will view slides of Restoration prints of people (the ones that we saw in class would be great).

2) While they are watching, students will be asked specifically to jot down their descriptions of the fashion clothing and accesories that they see. What do they show us about these people? How do they look like these people feel? How does the clothing and wigs make them feel physically (i.e. the wigs on their heads) and emotionally? Can you project what they might be thinking?

3) After viewing the slides, we will discuss their thoughts and findings.

4) We will then do some improvisation exercises. The first improvisation exercises will use the entire class, in our open space, at the same time. Students will be told that the "POINT OF CONCENTRATION" is to imagine specifically what they would be wearing if they lived in the Restoration Period and how does this affect their movement. After thinking about it on their own, the teacher will then choose one student to be first actor and leader. When that person is ready call "curtain". First actor moves around stage in imaginary costume. After costume has been established, the other students will be told to join in the action when they are ready. While the action is going on, the teacher will side coach with these ideas. (Concentrate on how your head feels! Concentrate on your feet! Concentrate on your midsection! Without speaking greet your neighbor! Move along, greet someone else! Ignore eveything around you except the people in the scene!). When the entire class

joins in, or when it looks like no one else will join in, call "cut" and have group sit ready for dicussion.

5) Discuss, how did you feel during exercise? What worked? What people looked like they belonged in those slides that we watched? What could you do to make your movement and manner more realistic?

6) The second improvisation will be conducted the same way as the first. However, the "POINT OF CONCTRATION" this time will be, what do the clothes say about yoy and the way that you feel. Side coaching examples: (Stand in costume! Hold your head in costume! Look around in costume! Examine your space! Make contact with specific things around you! Examine your neighbor and what they are wearing!

7) Same discussion as subsection 5.

8) If time permits, do some "where" exercises, using our new imaginary costumes and manners.

D) Evaluation process. How many people involve themselves in the improvisations? Do the ones that usually lead the way, continue? Do students, who are usually reticent about joining, participate?

Dorothy A. Dudley
Lesson Plan I
2 June 1992

The Restoration : An Introduction

"For the apparel oft proclaims the man"

Objective: To introduce high school students to the world of Restoration comedy through an examination of period costumes. Students will discover changes in modes of dress that occurred following the return of Charles II to the British throne in 1660, and they will learn how "the apparel proclaims the man" in the context of Restoration comedy.

Procedure: Introduce the Restoration Period by tapping teenagers' natural interest in fashion. Begin by circulating two (2) sets of period-costume drawings for students' perusal. The drawings (Exhibits A &B, attached) depict the fashions of the Commonwealth (Inter-regnum) Period (A), 1649-1660, and those of the early Restoration Period (B), Charles II, 1660-1685. Be sure that there are enough copies for each student to study individually for at least a minute or two.

After about five minutes, or whenever students have had time to compare and contrast the costumes of both eras, ask for observations and commentary. If students seem reluctant, direct their discussion with the following activities:

- Have students list five to eight adjectives that describe the costumes of the Commonwealth Period.

- If, as Shakespeare says, " The apparel oft proclaims the man," what do these costumes proclaim about the men and women who wore them?

- Repeat the same exercise for the costumes of the Restoration Period.

- Next, ask students to speculate about the relative cost of these clothes. Which items would be most expensive? Least expensive? Are these fashions for everyone? Are they associated with a particular social class?

- Encourage students to imagine how the clothing could affect one's lifestyle. Was the clothing restrictive? liberating? practical?

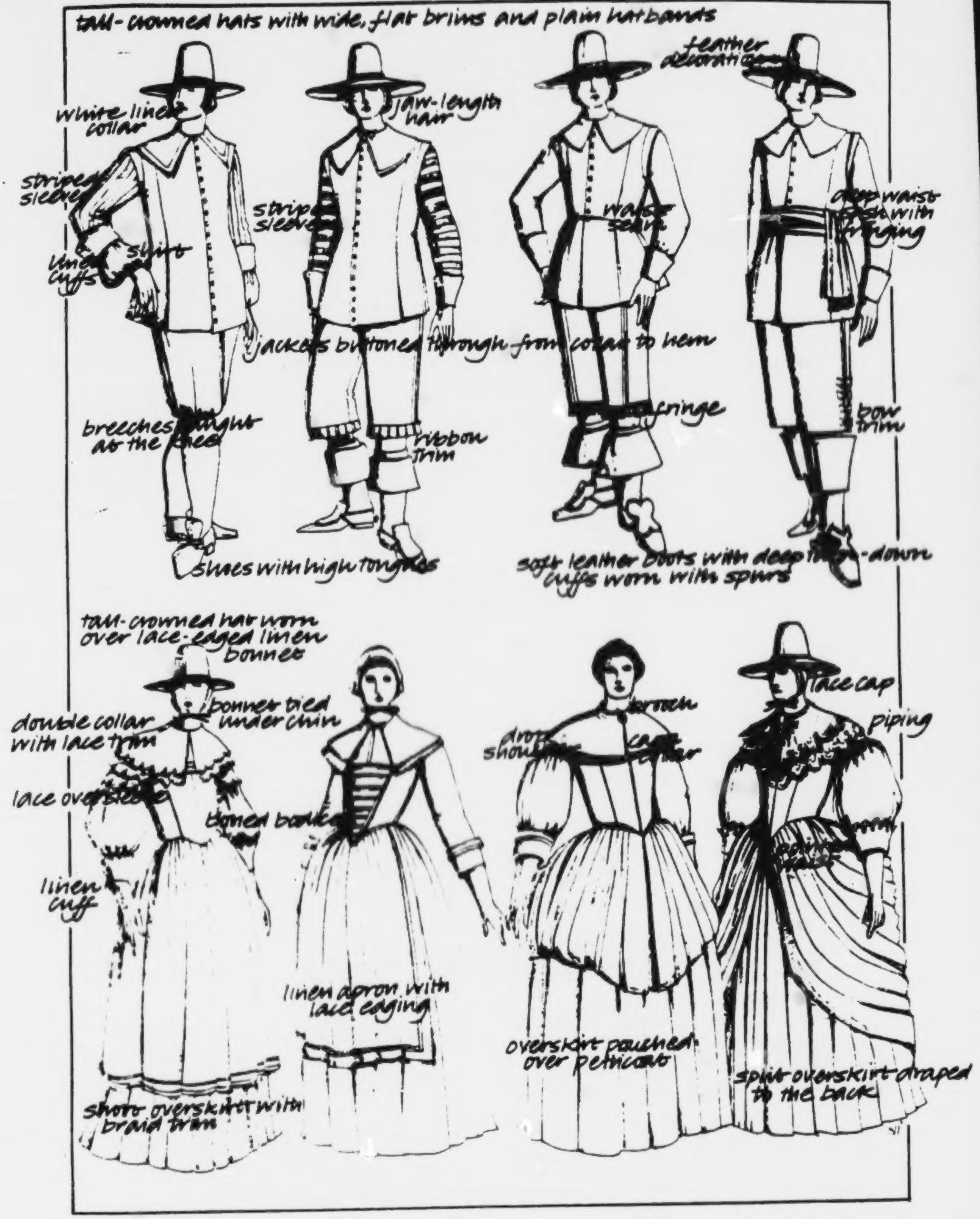
- Finally, shift the focus from the changes in fashion as students have observed them to the changes in politics and society that accompanied the restoration of the monarchy and the reopening of theaters.

Outcome: Students should be eager to comment on the fashion differences between the two periods. If they do need prompting, the first few adjectives are enough to generate many more. (Re the Commonwealth costumes, one often hears, "Pilgrims!" Hardly an adjective, but useful for a beginning.) Once students have identified the plain vs. lavish contrast, they are ready to concentrate on the extravagance, gaiety, and personal indulgence of the Court of Charles II, as opposed to the abstemious, self-denial of the Inter-regnum. From this first lesson, students have a better idea of the "look" of the period, and they are ready to animate the characters that they have envisioned.

Bibliography:

Peacock, John. Costumes 1066-1966. London: Thames and Hudson, 1986.

COMMONWEALTH · 1649-60 (EXHIBIT A)


tall-crowned hats with wide, flat brims and plain hatbands
white linen collar
jaw-length hair
feather decoration
striped sleeve
striped sleeve
waist seam
deep waist sash with fringing
linen cuffs
shirt
jackets buttoned through from collar to hem
fringe
breeches caught at the knee
ribbon trim
bow trim
shoes with high tongues
soft leather boots with deep turned-down cuffs worn with spurs
tall-crowned hat worn over lace-edged linen bonnet
bonnet tied under chin
double collar with lace trim
lace oversleeve
boned bodice
linen cuff
brooch
dropped shoulder
cape collar
lace cap
piping
linen apron with lace edging
overskirt pouched over petticoat
split overskirt draped to the back
short overskirt with braid trim

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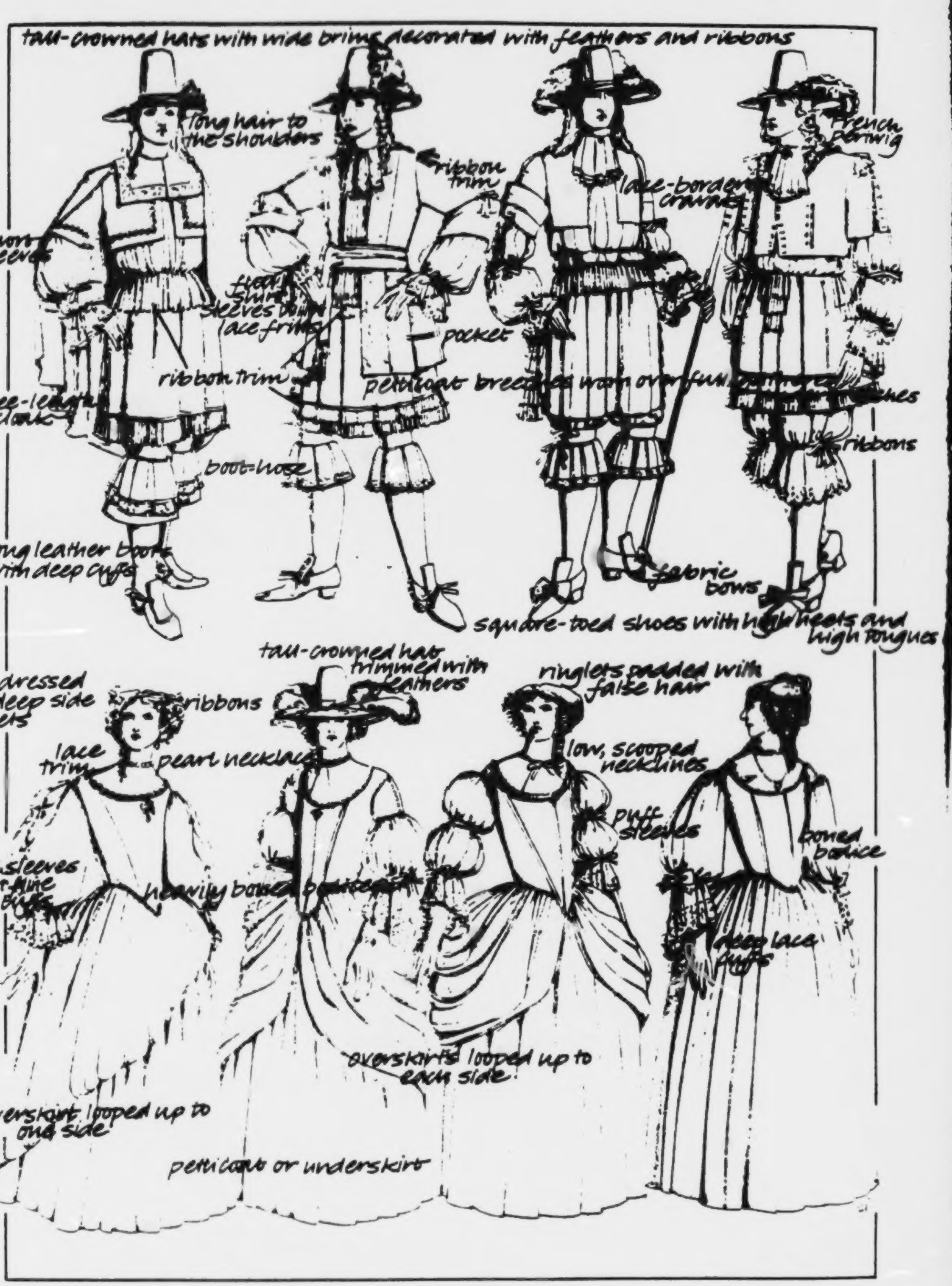
CHARLES II • 1660~85 (EXHIBIT B-1)


tall-crowned hats with wide brims decorated with feathers and ribbons
long hair to the shoulders
ribbon trim
lace-bordered cravats
French periwig
short sleeves
full shirt sleeves with lace frills
pocket
ribbon trim
petticoat breeches worn over full breeches
knee-length cloak
ribbons
boot-hose
long leather boots with deep cuffs
fabric bows
square-toed shoes with high heels and high tongues
hair dressed into deep side ringlets
ribbons
tall-crowned hat trimmed with feathers
ringlets padded with false hair
lace trim
pearl necklace
low, scooped necklines
puff sleeves
boned bodice
full sleeves with fine lace cuffs
heavily boned bodices
deep lace cuffs
overskirts looped up to each side
overskirt looped up to one side
petticoat or underskirt

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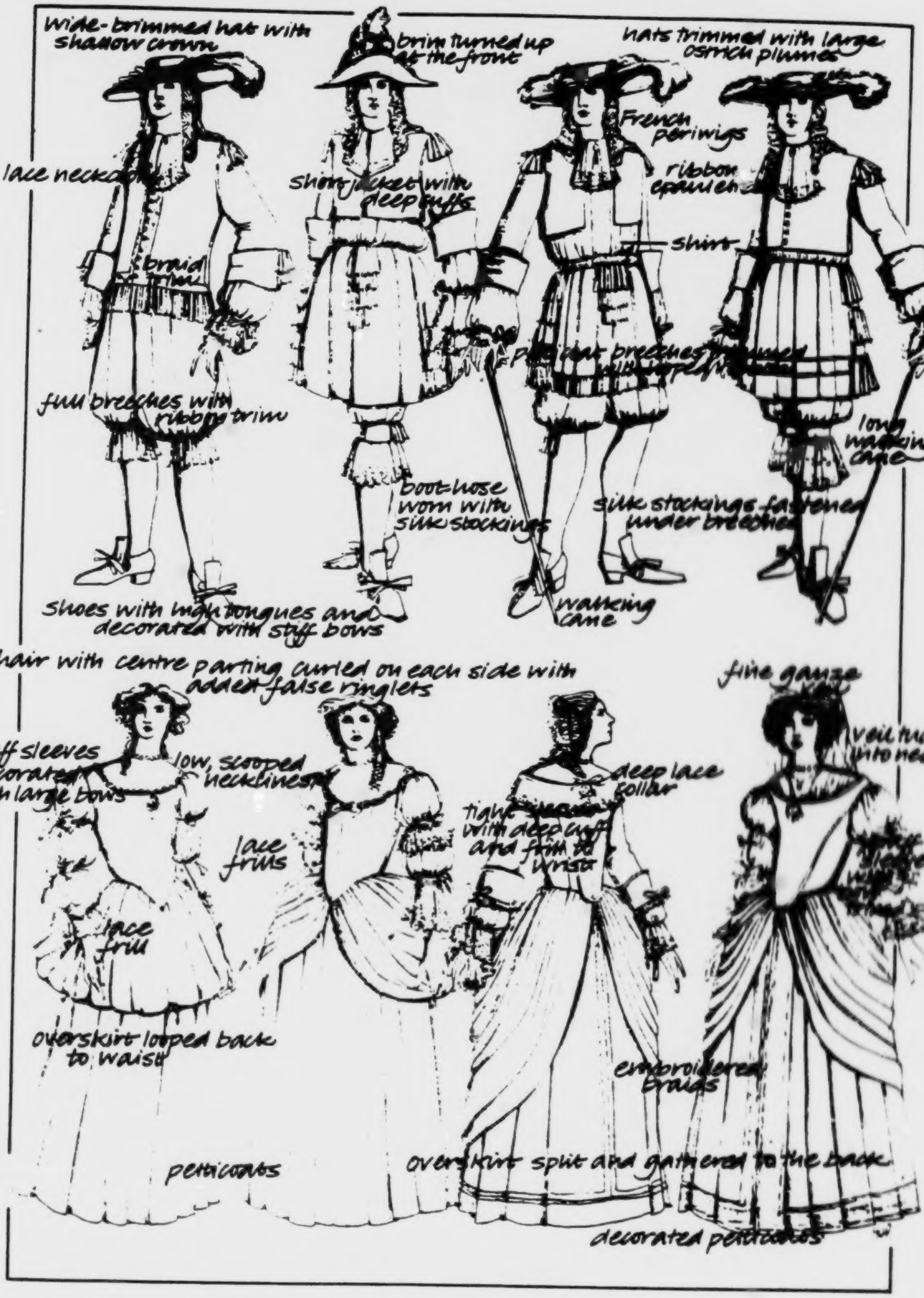
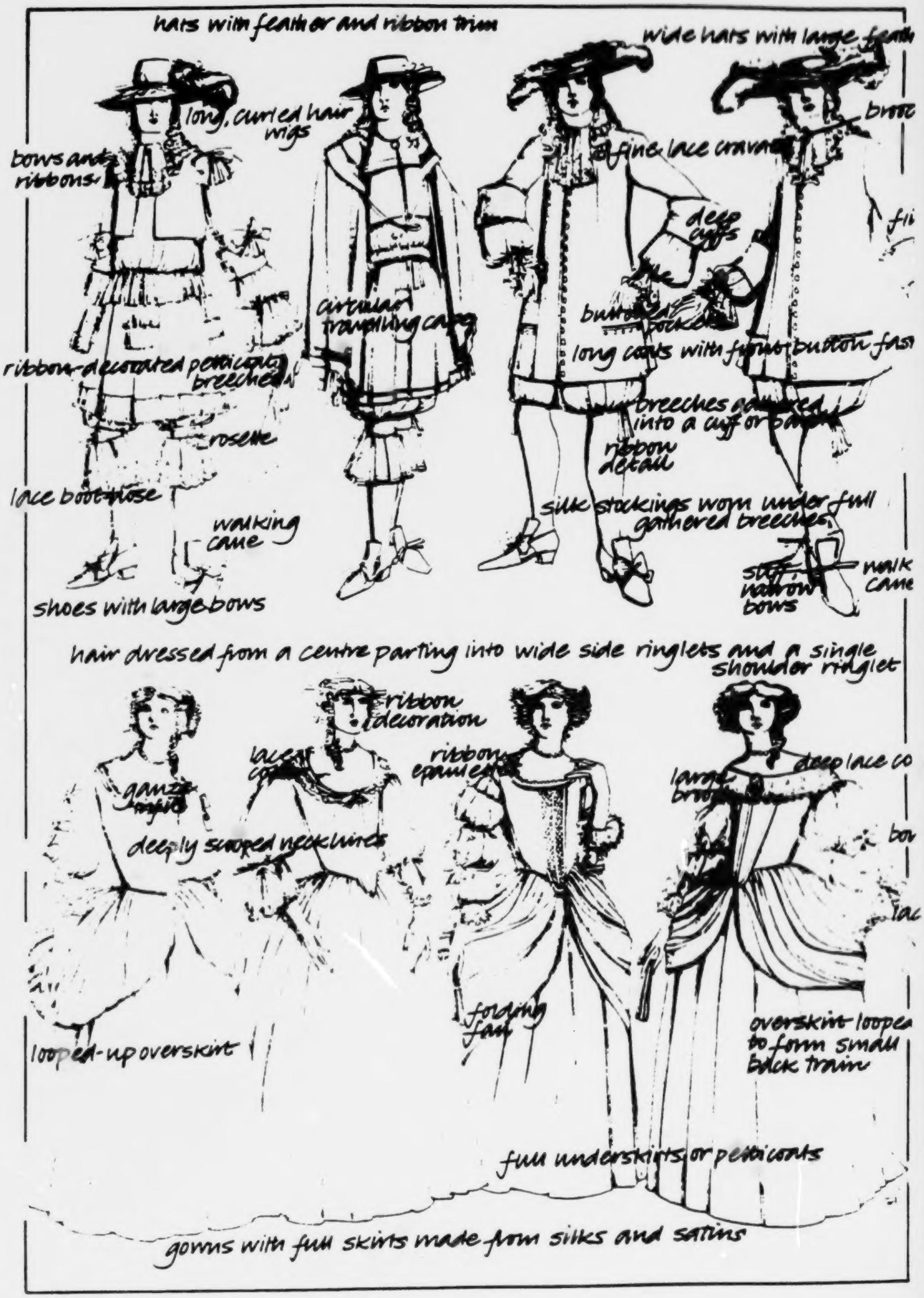
CHARLES II · 1660–85 (EXHIBIT B-2) (continued)


Wide-brimmed hat with shallow crown
brim turned up at the front
hats trimmed with large ostrich plumes
French periwigs
lace neckcloth
short jacket with deep cuffs
ribbon epaulette
shirt
braid trim
petticoat breeches
full breeches with ribbon trim
long walking cane
boot-hose worn with silk stockings
silk stockings fastened under breeches
shoes with high tongues and decorated with stiff bows
walking cane
hair with centre parting curled on each side with added false ringlets
fine gauze
puff sleeves decorated with large bows
low, scooped necklines
veil tucked into neckline
deep lace collar
tight sleeves with deep cuff and frill to wrist
lace frills
sleeves
lace frill
overskirt looped back to waist
embroidered braids
petticoats
overskirt split and gathered to the back
decorated petticoats

(EXHIBIT B-3)

CHARLES II • 1660~85 (continued)


hats with feather and ribbon trim
wide hats with large feath
broc
long, curled hair wigs
bows and ribbons
fine lace cravat
deep cuffs
fi
circular travelling cape
buttoned pockets
long coats with front button fas
ribbon-decorated petticoat breeches
breeches gathered into a cuff or band
rosette
ribbon detail
lace boot-hose
silk stockings worn under full gathered breeches
walking cane
stiff, narrow bows
walk cane
shoes with large bows
hair dressed from a centre parting into wide side ringlets and a single shoulder ringlet
ribbon decoration
lace collar
ribbon epaulettes
deep lace co
gauze scarf
large brooch
deeply scooped necklines
bow
lac
folding fan
looped-up overskirt
overskirt looped to form small back train
full underskirts or petticoats
gowns with full skirts made from silks and satins

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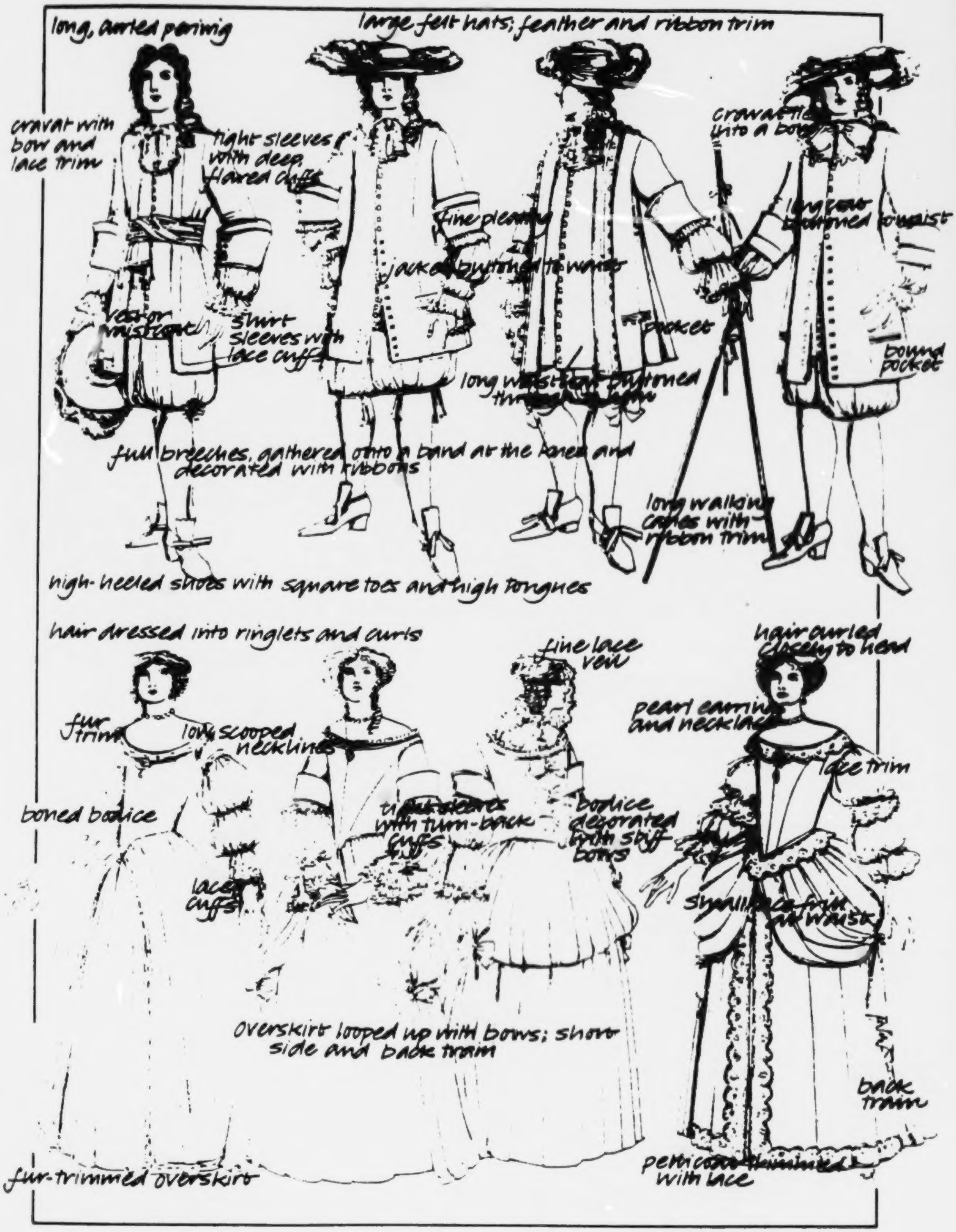
(EXHIBIT B-4)

CHARLES II · 1660~85 (continued)


long, curled periwig
large felt hats; feather and ribbon trim
cravat with bow and lace trim
tight sleeves with deep flared cuffs
cravat tied into a bow
fine pleating
long coat buttoned to waist
jacket buttoned to waist
vest or waistcoat
shirt sleeves with lace cuffs
pocket
bound pocket
long waistcoat buttoned
full breeches, gathered onto a band at the knees and decorated with ribbons
long walking canes with ribbon trim
high-heeled shoes with square toes and high tongues
hair dressed into ringlets and curls
fine lace veil
hair curled closely to head
pearl earrings and necklace
fur trim
low scooped necklines
lace trim
boned bodice
tight sleeves with turn-back cuffs
bodice decorated with stiff bows
lace cuffs
small lace frill at waist
overskirt looped up with bows; short side and back train
back train
petticoat trimmed with lace
fur-trimmed overskirt

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Jo-Ellen S. Wood
Restoration Comedy
June 2, 1992

(Almost) One Day Plan for Class in Restoration Comedy

Class makeup:
This lesson plan is designed for an eleventh/twelvth grade elective survey course in drama. My classes are usually made up of a mixture of students with academic abilities from basic to advanced. They are mostly students from an affluent suburban community, but not all students are affluent. There are also Metco students of various backgrounds in the class.

Course background, overview:
In a survey course, the students would have read Greek and Medieval drama before encountering Restoration Comedy. (They would have read at least one play from Shakespeare in earlier grades.) In this course the students would have considered many aspects of drama, including the social, political, religious, intellectual, and even economic factors. They would have contemplated theatre as a part of its society rather than apart from its society. In keeping with this overall approach, after reading and discussing the theatrical and literary approaches, they would look at the historical setting of Restoration Comedy.

Objective:
The goal of this assignment is to extend students' understanding of theatre as an integral part of its society, and that a comedy of manners should be seen in the context of the Restoration Period.

Procedure:
Before reading the play in class, the teacher should hand out a broadside proclaiming:

* * * * * * * *

The theatres are scheduled to be shut down indefinitely. This is necessary because of the moral corruption which the plays exhibit and encourage.

On the day after the class finishes reading the play, a hearing to determine the merit of this action will be held in the classroom. Each group of interested parties may offer evidence to a panel of judges which will make a final decision about whether to recind or to enforce the decree.

* * * * * * * *

Divide the class into groups which will act as interested parties. You may find the following groups useful, but feel free to work out your own. The students themselves may discover other groups they would like to represent.

Puritans circa 1650 in England
Jacobites
Friends of Charles II
Servants and working class people circa 1650 in England
Playwrights of the Restoration Period
Playwrights of other times or cultures, ie. Sophocles, Shakespeare, Moliere (The class would not yet have studied Ibsen or Rostand.)
Characters or real people from other periods of history which interest the students

The students will have time outside of class to research the group they represent while class time is given to reading and discussing the text. This will probably take about a week. The researchers are to learn about historical background, attitudes and beliefs, social and economic standing, education, leaders, and so forth for the group they represent. It would also be wise to be prepared for arguments which might be presented by opposition groups. Each group must also submit an outline of their information and a bibliography. It might be practical to set a time limit for each group's presentation.

Grading will be based on accuracy and thoroughness in both written and oral work.

Ideally, some teachers and students from outside the class could serve as the panel of judges.

Lesson Plan: **The Wives Excuse**

Paulette J. Idelson
June 2, 1992

Discussion Questions

A. Why did Southerne create the footman scene at the beginning of the play?

B. What is the main plot of the play?
What are the secondary plots?

C. In a moral system of rewards and punishments vicious action should be punished and constancy in virtue should be rewarded. Is this true in "The Wives Excuse"?

Consider:

Mrs. Friendall
Friendall
Mrs. Wittwoud
Welville
Fanny

D. Could Southerne have created "The Wives Excuse" to depict real life in the world of 1691?

Writing Assignment

Write an alternate ending to the play. Be prepared to discuss your changes with the class.

Activities (Choose One)

A. Sketch a set for one act in the play. Indicate where props are to be placed.

B. Design the costumes for one scene in the play.

C. Describe a typical day in the life of one of the characters.

D. Explain the meaning of one song in the play.

Audience: Seniors in high school
or a
Community education class

MASTERWORKS LESSON PLAN
Bill Collins
June 2, 1991

Students for whom this curriculum is designed: a senior English IV class; college-bound students from both the inner city and suburbs; in an independent (Jesuit) high school.

Goals of the unit.

1) to lay some foundation for a week-long study of comedies from the Restoration period; this class is intended as introduction.

2) to familiarize students with basic library reference materials concerning the theatre, e.g. The Oxford Companion to the Theatre; Geisinger's Plays, Players and Playwrights, etc.

3) to have students acquire a working knowlegde of the stock characters in comedy, from ancient Rome through the commedia dell'Arte to Moliere, Shakerpeare, the Restoration and eventually to American popular situation comedy, and to see the timeless, perennial quality in much of the genre.

Homework. 1. each student will be responsible for all the vocabulary sheet.

2. Group work: each student will be assigned to a group of five. Each group will research ONE tradition's examples of the classical stock characters.

Class. (40 minutes)

1. In groups, mixed, one student from each of the five traditions, information about examples of characters are shared; everyone must take notes during these discussions. (30 minutes)

2. Re-assemble into the large group. The surprise at this point is that the teacher asks each student individually (at first) to apply what they have learned to the TV sitcom Cheers.

3. Group discussion; if possible, leading the class to the question, Why are the stock characters of comedy so consistent accross the centuries?

Evaluation. --recognition of the stock characters in a new comedy;

--ability to use a more literary vocabulary while studying Restoration comedy.

VOCABULARY ASSIGNMENT

Be sure you can: define each term in your own words;

provide an example to accompany each definition;

explain how your example fits the definition.

comedy

farce

satire

comedy of manners

fop

coquette

characternym

wit

RESEARCH ASSIGNMENT: Your group will be doing research in ONE of these traditions:

Latin comedy	commedia dell'Arte	Moliere	Shakespeare	Restoration comedy

Your task is to find the actual names of characters in your assigned tradition who fit the "classic" stock characters of comedy, like this:

example miles gloriosus (braggart soldier): Falstaff, a ridiculously fat, rascally, loquacious sunshine soldier who provides much of the comedy in *I Henry IV*, *2 Henry IV*, and *The Merry Wives of Windsor*.

The stock characters are:

SENEX (stern old father)

MILES GLORIOSUS (braggart soldier)

MERETRIX (beautiful young woman, courtesan)

ADULESCENS (young lover; male lead)

SERVUS CALLIDUS (clever slave)

SERVUS STULTUS (stupid slave)

CURRICULUM PROJECTS

MASTERWORKS OF RESTORATION COMEDY/FIVE DAY LESSON PLAN

Susan Periale 6/16/92

POPULATION: Jr. High drama students (most of their experience is with drama improvisation)

GOALS: Students will personally relate to the material as they gain an understanding that Restoration Comedy is about the foibles and intrigues of male/female relationships and that "old" plays may have something in them that is relevant to their lives.

Overall Plan:

Day I - OVERVIEW & Improv scenes about boy/girl relationships and read scenes from plays that reflect these ideas.

Day II - CHARACTERS discuss character types in Restoration Comedy, how they apply today and characternyms.

Day III - BRINGING IT HOME read Restoration scenes and reword in conteporary dialogue.

Day IV - RELATIONSHIPS, THE BIG ONE: THEN AND NOW

Day V - PIECING OUR WORK TOGETHER. What does this all mean to us?

DAY I - OVERVIEW about Restoration Comedy with specific talk that the characters are an exaggeration of a certain class of society.

IMPROVS: games boys and girls play to get to know and talk to each other, a group of girls and a group of boys talking about what they like in a partner of the opposite sex and what is funny and different about the opposite sex.

READ IN CLASS: sample scenes

HYDE PARK Act 2 Scene 4 Fairfield's crafty play for Carol to think of him

THE WAY OF THE WORLD Act 1 Scene 1 lines 133-161 (or from beginning) Mirabel complains to Fainall about Millament's behavior towards him

THE ROVER Act 5 lines 396-507 Through language Helena Challenges Willmore and he asks her to marry him

DISCUSS: How these scenes would be reflected in their own lives.

DAY II - CHARACTER TYPES

LIST character types and discuss what they are and contemporary counterparts.

CHARACTERS-Rake, fop, cuckold, coxcomb, widow, maiden, coquette, maid, manipulator,

LIST contemporary character types (jock, nerd, intellectual, gearhead, etc)

DISCUSS Characternyms. Point out examples in the scenes read thus far. Make up contemporary characternyms for the characters we just described. How about for yourself?

DAY III - BRINGING IT HOME.

REREAD the same three scenes from Day I

DISCUSS what is being said. As a group we look at HYDE PARK scene and reword it for contemporary language.

PARTNER WORK In pairs, students are given scenes to rewrite in their own words. Several pairs are given the same scene so that we can hear them all and compare interpretations.

DAY IV - RELATIONSHIPS, THE BIG ONE: THEN AND NOW

READ: **WAY OF THE WORLD** Act IV Scene I lines 128-262 the Marriage Contract

DISCUSS what is being said and what would contemporary counter-part be.

LIST brainstorm 1) things you want to be able to do on your own even when you are in a major relationship
2) things you want as part of a major relationship

BRAINSTORM We list these brainstormed items on slips of paper and put them in a hat. Each student picks three items that shape what is important to your character.

WARM-UP SESSION in which students are talked deeper into aspects of their character. (What is your name? How old are you? Where do you live? What is your occupation? What do you do for fun? What was your own family like? ...etc)

PRACTICED IMPROVS Students are paired up and first just improvise their own discussion of what they want in the relationship. PRESENT SCENES.

DAY V - PIECING OUR WORK TOGETHER.

DISCUSS the scenes we have read and improvised and brainstorm how these might be woven together to make a presentation about relationships.

THEME What is the theme of our presentation? Does it show a positive or negative view of relationships? Do the restoration scenes stick out as so different than our contemporary scenes?

TITLE & AUDIENCE What do we call this presentation? Who would enjoy seeing it?

(Further classes would be spent in rehearsal of the scenes for presentation.)

EVALUATION Evaluation of this project comes largely in the student's level of participation in the readings and improvisations. It will also come as we talk about how to piece the scenes together and we see how able they are to see relationships in the different scenes. Their own answers to the theme and audience questions listed above will be another indicator.

Sally Campbell
St. Sebastain's Country Day School

Master Works in Restoration Comedy

Six Week Lesson Plan In Restoration Comedy

Description of Students:
An 8th grade Drama class made up of very verbal and active boys in a catholic prep school. Class size: 12-15

Goals:
To introduce the students to Restoration Comedy: its themes, recurrent plot devices, and stock characters. I would like the students to get a general idea of the style, and to be able to recognize the comic elements that reoccur in the kinds of comedy that they are familiar with.
Ultimate Goal:
For the students to have a blast portraying characters and working within the style of the restoration.

Overview:
We will explore Restoration Comedy through reading The Country Wife, by William Wicherly , and excerpts from The Man Of Mode , by George Etherege, and The Way Of The World, by William Congreve. Each day we will also work on drama activities that will relate to the period. At the end of the unit students will memorize and perform short scenes from the above plays and will evaluate each other's performances.

Week 1:
Day 1: An introduction to Restoration England, its politics and the state of the theatre. We will spend a fair amount of time looking at slides and pictures from the period and from productions of Restoration Comedies. Discuss the concept of a comedy of manners and how it relates to comedies the class is familiar with. Introduce the stock character types: Rakes, Fops, Coquettes, Mistresses, Virtuous Ladies, Wits, and pseudo-wits.

Activity: Divide the class into groups and give each group a print of a Hogarth cartoon or a Gainsborough painting. Give each group a collection of wigs, prom gowns, fans, canes, and hankercheifs and have them assume the pose of the painting. Have each group share their poses with the class.

Demonstrate the use of the fan, cane, hankercheif, and wig. Have the students practice with these props and make a smallish parade (with some period music in background). Discuss how the props and costume pieces make you feel.

Day 2: Give a quick synopsis of The Man of Mode by George Etheredge. As a class read through three short scenes:
Act I lines 154-191, Dorimant plotting with Medley as to how he is going to dump Mrs. Loveit. , Act III scene i lines 129-162, Harriet and Young Bellair instructing each other how to act so it appears to their guardians that they are falling in love. Act IV scene ii lines 80-141, Sir Fopling sings the praises of mirrors and properly tied cravats. and then sings his own tiresome song for Mrs. Loveit. All the while he is being egged on by Dorimant, Medley, and Young Bellair.
-Briefly go over vocabulary and discuss what each scene is about.

-Divide the class into scenes. Each group will work through their scene line for line in contemporary language. Ask the students to come up with contemporary metaphors for out dated props such as fans. Have props on hand for them to choose from. (sunglasses, bubble gum, school books, etc.)

-Have each group perform their scene for the class. Discuss the differences and similarities with the original scenes.

Day 3: Return to the Original Scenes from the The Man Of Mode. Put the groups back together and have them rehearse the scenes as written.
-Have each group perform their scenes for the class. Discuss which way, contemporary or restoration, was more fun to work on. Why?

Day 4:Read excerpts from Pepys diary and "The Manners Of The Restoration Gallant" section about manners at the theatre.
-Have the class don their prom gowns, wigs, fans, etc. and improvise a Restoration audience. Try behaving in the same manner in contemporary dress. Discuss the change in manners at the theatre. Why has it changed? What audiences or spectators still behave in a similar fashion?

Day 5: As a class read the selection "A Manual For Actors" that is attributed to Mr. Betterton, and a selection from Olivier's thoughts on acting. Discuss how the theories are similar and different.

Week 2:
Begin reading The Country Wife, by William Wycherly. Each day for the next four weeks the students will spend reading approximately eight pages of the play aloud. (each night they will read the following day's selection which will be accompanied with vocabulary words and questions for discussion.) The second half of each period will be spent on various drama activities.

Day 1: p.7-15 line 136
Activity: As a class brainstorm ideas for character names, physical/emotional problems, and objectives. Example: Lillywhite Constant,trick knee, wants to prove to the world her virtue ,or, Dustin Fuzzybrain,lisp, wants to consume as much food and drink as possible. Put the information on index cards and have the students pick them out of a hat. Have the students assume these characters, using props as usual, and create an afternoon in the park with these "Restoration People".

Day 2: p.15-p.24

Activity: Keep the characters developed the previous day and have the students create short skits about specific problems. Share the skits with the class.

Day 3: p.24-p.31

Activity: Remind the students of Sir Fopling's poem for Mrs. Loveit. Give them examples of other love poems and songs. Have them pretend to be their Restoration characters that they have already created, and make a valentine, complete with poem, for their love interest.

Day 4: p.31-p.39
Activity: Have the students perform their valentine's for the class. (put some music on to encourage the cornyness) Each student should choose a partner to enact the person receiving the valentine.

Six Week Lesson Plan In Restoration Comedy (continued)

Week 2 (continued)
Day 5: p.39 - p.47
Activity: Complete the performances of the Valentines. As a class evaluate the poems and performances. Did the poems suit the characters? Did the actors commit to their performances of their "love" poems? If there is time, have all the students perform part of the same poem using different styles and objectives. Discuss how this changes/shapes the poem and sheds light on the character.

Week 3:
Day 1: p.47-56
Activity: At this point the class should be fairly involved with The Country Wife. As a class discuss the characters to this point and which characters the students like the most. Have each student pick a character from the play and write a letter to another character in the play. Have them try to use similar language and style as in the Restoration.

Day 2: p.56 - p.64
Activity: Finish the letters that were started the day before.

Day 3: p.64 -p.72
Activity: Have the students rehearse and perform the letters they have written.

Day 4: p.72 -p.80
Activity: Have the students switch letters with a partner. Have the students enact the character that receives the letter. Show the character getting the letter, reading it,and responding to it.

Day 5: p.80 - p.87
Activity: This could be a day to quiz the students on The Country Wife and to catch up on any unfinished business.

Week 4:
Day 1: p.87 - p.95
Activity: Divide the class into groups and have them create contemporary scenes based on situations from The Country Wife. Examples: A jealous husband boasting to his friends that his wife will never be unfaithful to him, A vain man who urges his girlfriend on his best friend, etc.

Day 2: p.95 - p.104
Activity: Rehearse and perform the scenes that they began the day before. Discuss the ways in which the scenes were like specific scenes in The Country Wife. Did working on these scenes help you understand what is happening in the play?

Day 3: p.104 - p.114
Activity: Have each student pick a scene from The Country Wife and a character in that scene. Write an inner monologue for the character, showing what is happening in their mind.

Day 4: p.114 -p.120
Activity: Perform the monologues written the day before. Discuss how similar or different each student's perception of the emotional state of a character is. Is it fun to think about what is really happening for these people?

Six Week Lesson Plan In Restoration Comedy (continued)

Week 4: (continued)
Day 5: p. 120-p.128
Activity: Have the class divide up into pairs. Each pair will create a scene between Lady Fidget and Margery Pinchwife. What advise do you think Lady Fidget would give to Margery? Give the students the first line of dialogue, and then have them pass the paper back and forth, answering each other to create the scene. Perform the scenes for the class.

Week 5:
Day 1: p.128 - p.136
Activity: Finish working on and performing the scenes between Margery Pinchwife and Lady Fidget.

Day 2: p.137 - p.145
Activity: Discuss the emotional journey of each character in the play. Talk about how each character grows or changes during the course of the play. How do you think Actors would show these changes? Could there be more than one "right" way to show this? If you were an Actor or Director of this play what choices would you make? What would you want to say with this play?

Day 3: p.145 - p.150
Activity: Quiz the students on The Country Wife.

Day 4: p.151 & 152 (Epilogue)
Activity: This could be a day to wrap up any loose ends either in terms of un finished activities or questions surrounding The Country Wife.

Day 5:
Activity: Give a quick synopsis of The Way Of The World by William Congreve. As a class read through three short love scenes: Fainall and Mrs. Marwood (p.32 -37) Mirabell and Millamont (p.77-81) and Lady Wishfort and Sir Rowland (p.88-p.91) Divide the class into pairs and have them work on the scenes in the same manner as they did on The Man Of Mode scenes. Present the scenes to the class. Discuss the way in which each scene is different. What does this tell us about what kind of characters these people are? How does it change the way in which they are performed?

Final project: Assign students scenes from the three Restoration Comedy plays. Have them rehearse, stage, and memorize their scene. If a scene group chooses to perform in contemporary language using contemporary metaphors they will submit a written script that transposes the original scene line by line into modern language.

Week 6:
Activity: Each day of this week the students will work on their final projects. sometimes they will work in front of the class in order to get feedback, and sometimes they will be rehearsing on their own. Various acting exercises will be tried in order to help them with their scenes. Example: After each line of dialogue is spoken to their scene partner, the student will turn and state their objective to the audience as an aside. This should help clarify their objectives as well as help with performing in the style of the Restoration (and it should also be quite funny for the class to watch). On the last two days of class the students will present their scenes for the last time. In addition each student will be given questionnaires to fill out for each scene that is performed. This should help to make each student a more responsible audience member for his classmates.

Spectators, that fill them) are kept so much more backward from the main Audience, than they us'd to be:

But when the Actors were in Possession of that forwarder Space, to advance upon, the Voice was then more in the Centre of the House, so that the most distant Ear had scarce the least Doubt, or Difficulty in hearing what fell from the weakest Utterance: All Objects were thus drawn nearer to the Sense; every painted Scene was stronger, every grand Scene and Dance more extended; every rich, or fine-coloured Habit had a more lively Lustre: Nor was the minutest Motion of a Feature (properly changing with the Passion, or Humour it suited) ever lost, as they frequently must be in the Obscurity of too great a Distance: And how valuable an Advantage the Facility of hearing distinctly, is to every well-acted Scene, every common Spectator is a Judge. A Voice scarce raised above the Tone of a Whisper, either in Tenderness, Resignation, innocent Distress, or Jealousy suppress'd, often have as much concern with the Heart, as the most clamorous Passions; and when on any of these Occasions, such affecting Speeches are plainly heard, or lost, how wide is the Difference, from the great or little Satisfaction received from them?

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8. SOCIAL STRATIFICATION

IN 1698, a visitor from France, Henri Misson, described the auditorium of the second Theatre Royal:

The Pit is an Amphitheater, fill'd with Benches without Backboards, and adorn'd and cover'd with green Cloth. Men of Quality, particularly the younger Sort, some Ladies of Reputation and Vertue, and abundance of Damsels that haunt for Prey, sit all together in this Place, Higgledy-piggledy, chatter, toy, play, hear, hear not. Farther up, against the Wall, under the first Gallery, and just opposite to the Stage, rises another Amphitheater, which is taken up by Persons of the best Quality, among whom are generally very few Men. The Galleries, whereof there are only two Rows, are fill'd with none but ordinary People, particularly the Upper one.

9. THE PLAY IS NOT THE THING ✓

RESTORATION SPECTATORS did not sit quietly in the auditorium, as we do today, with more or less unconcerned passivity: they developed among themselves certain dynamics of human relations, which we are still able to study in those precious playhouse minatures which Pepys inserted in his diary. Note the following scene during a *Macbeth* performance in the Duke's house (1668): Charles II is seated in the central royal box with his mistress; above him, in one of the second-tier boxes, is another of his mistresses, the dancer, Moll Davies; Pepys is sitting in the pit directly beneath the royal party, and not far from him is a woman who looks very much like the lady with the King. Pepys' description ties together the participants in this farcical pantomime, and, at the same time, we can feel the presence of the "audience-chorus," which follows this play within the play with intense interest:

The King and Court there; and we sat just under them and my Lady Castlemayne, and close to the woman that comes into the pit a kind of loose gossip, that pretends to be like her, and is so, something. . . . The King and Duke of York minded me, and smiled upon me, at the handsome woman near me: but it vexed me to see Moll Davies, in the box over the King's and my Lady Castlemayne's head, look down upon the King, and he up to her; and so did my Lady Castlemayne once, to see who it was, but when she saw her, she looked fire, which troubled me.

10. MY LADY CASTLEMAYNE AGAIN

ANOTHER SCENE, to which he was not an eyewitness, Pepys heard from an acquaintance, gossip being a seasoning element of the theatrical atmosphere. The *Dramatis personae*: the King, Lady Castlemayne, and a supernumerary — the Duke of York. On this occasion the featured players are not in the same box, and in the audience it is already rumored that Lady Castlemayne has fallen into disfavor. Thereupon the lady does something that makes the audience hold its breath:

Leaning over other ladies awhile to whisper with the King, she rose out of the box and went into the King's right hand, between the King and the Duke of York; which . . . put the King himself, as well as every body else out of countenance. . . . She did it only to show the world that she is not out of favour yet, as was believed.

✓ 11. SIR CHARLES STEALS THE SHOW

Pepys had not only an eye for feminine beauty and an ear for society gossip, but also a strongly marked interest in repartee, be it Dryden's chase of wit on the stage or Sir Charles Sedley's improvisations in one of the boxes:

To the King's house to *The Mayd's Tragedy*; but vexed all the while with two talking ladies and Sir Charles Sedley, yet pleased to hear their discourse, he being a stranger. And one of the ladies would and did sit with her mask on, all the play, and, being exceedingly witty as ever I heard woman, did talk most pleasantly with him; but was, I believe, a virtuous woman and of quality. He would fain know who she was, but she would not tell; yet did give him many pleasant hints of her knowledge of him, by that means setting his brains at work to find out who she was, and did give him leave to use all means to find out who she was but pulling off her mask. He was mighty witty, and she also making sport of him very inoffensively, that a more pleasant recontre I never heard. By that means lost the pleasure of the play wholly.

✓ 12. THE LADIES IN MASKS

In June 1663, Pepys had noticed that Lady Mary Cromwell put on a vizard in the King's house, and that she kept her face hidden behind the mask during the entire performance, "which of late is become a great fashion among the ladies which hides her whole face." These vizards were in evidence till 1704, when Queen Anne forbade their use. Colley Cibber had his own theory concerning the origin of the custom of mask-wearing:

But while our Authors took these extraordinary Liberties with their Wit, I remember the Ladies were then observ'd, to be decently afraid of venturing bare-fac'd to a new Comedy, 'till they had been assur'd they might do it, without the Risque of an Insult, to their Modesty — Or, if their Curiosity were too strong, for their Patience, they took Care, at least, to save Appearances, and rarely came upon the first Days of Acting but in Masks, (then daily worn, and admitted in the Pit, the side Boxes, and Gallery) which Custom however, had so many ill Consequences attending it, that it has been abolish'd these many Years.

13. IMPROMPTU COMEDY IN THE GALLERIES

Prostitutes were to be found everywhere in the playhouse. Crowne's epilogue to *Sir Courtly Nice* described the events caused by the presence of "Fire-ships" in the twelve- or eighteen-penny galleries:

Our Galleries too, were finely us'd of late,
Where roosting Masques sat cackling for a Mate:
They came not to see Plays but act their own,
And had throng'd Audiences when we had none.
Our Plays it was impossible to hear,
The honest Country Men were forc't to swear:
Confound you, give your bawdy prating o're,
Or Zounds, I'le fling you i' the Pit, you bawling Whore.

14. VIZARD-MASKS

In his *Epilogue on the Union of the Two Companies* (1682), Dryden refers to the ladies of easy virtue in the middle gallery, and in the Prologue to Southerne's *The Disappointment* (1684), he gives a more impressionistic account of the presence of vizard-masks:

But stay; methinks some Vizard-Mask I see
Cast out her Lure from the mid Gallery:
About her all the fluttering Sparks are rang'd;
The Noise continues, though the Scene is chang'd:
Now growling, sputt'ring, wauling, such a clutter!
'Tis just like Puss defendant in a Gutter. . . .

Last, some there are, who take their first Degrees
Of Lewdness in our Middle Galleries:
The Doughty Bullies enter Bloody Drunk,
Invade and grubble one another's Punk:
They Caterwaul and make a dismal Rout,
Call Sons of Whores, and strike, but ne're lugg-out:
Thus, while for Paultry Punk they roar and stickle,
They make it Bawdier than a Conventicle.

15. PLAYHOUSE IMPRESSIONS

THE FOURTH ACT of Thomas Shadwell's *A True Widow* (performed at Dorset Garden about March 1678) leads us into the interior of a Restoration playhouse and offers us an opportunity to review some of the male spectators — rowdy sparks and coxcombical practical jokers — on their entrance into the pit. Several men with their ladies force their way into the auditorium, refusing to pay admissions to the doorkeeper:

Doorkeeper. Pray, sir, pay me; my masters will make me pay it.

Third Man. Impudent rascal! Do you ask me for money? Take that, sirrah.

Second Doorkeeper. Will you pay me, sir?

Fourth Man. No; I don't intend to stay.

Second Doorkeeper. So you say every day, and see two or three acts for nothing.

Fourth Man. I'll break your head, you rascal!

First Doorkeeper. Pray, sir, pay me.

Third Man. Set it down; I have no silver about me, or bid my man to pay you.

Theodosia. What! do gentlemen run on tick for plays?

Carlos. As familiarly as with their tailors.

Second Man. Pox on you, sirrah! Go and bid 'em begin quickly. . . .

Orange-Woman. Oranges! will you have any oranges?

First Bully. What play do they play? Some confounded play or other.

Prigg. A pox on't, madam! What should we do at this damned playhouse? Let's send for some cards and play a langtrillo in the box. Pox on 'em! I ne'er saw a play had anything in't; some of 'em have wit now and then, but what care I for wit?

Selfish. Does my cravat fit well? I take all the care I can it should; I love to appear well. What ladies are here in the boxes? Really, I never come to a play but on account of seeing the ladies. . . .

Stanmore. I cannot find my mistress; but I'll divert myself with a vizard in the meantime.

First Man. What, not a word! All over in disguise! Silence for your folly, and a vizard for your ill face.

Second Man. (*To a Vizard*) Gad! some whore, I warrant you, or chambermaid in her lady's old clothes.

(*He sits down and lolls in the orange-wench's lap*)

Third-Man. She must be a woman of quality; she has right point.

Fourth Man. 'Faith! she earns all the clothes on her back by lying on't; some punk lately turned out of keeping, her livery not quite worn out.

16. MANNERS OF THE RESTORATION GALLANT

SAM VINCENT'S *The Young Gallant's Academy*, published in 1674, is an adaptation of Dekker's *The Gull's Hornbook* (1609). Vincent's fifth chapter, "Instructions for a young Gallant how to behave himself in the Play-house," is a modernized version of Dekker's playhouse chapter:

The *Theatre* is your *Poets-Royal Exchange*, upon which their *Muses* (that are now turned to Merchants) meeting, barter away that light Commodity of words, for a lighter ware than words, *Plaudities*, and the breath of the great Beast, which (like the threatnings of two Cowards) vanish into Air.

The *Play-house* is free for entertainment, allowing Room as well to the *Farmers Son* as to a *Templer;* yet it is not fit that he whom the most Taylors bills make room for when he comes, should be basely, like a Viol, cased up in a corner: Therefore, I say, let our Gallant (having paid his *half Crown*, and given the Door-keeper his *Ticket*) presently advance himself into the middle of the Pit, where having made his Honor to the rest of the Company, but especially to the Vizard-Masks, let him pull cut his Comb, and manage his flaxen Wig with all the Grace he can. Having so done, the next step is to give a hum to the *China-Orange-wench*, and give her own rate for her Oranges (for 'tis below a *Gentleman* to stand haggling like a *Citizens wife*) and then to present the fairest to the next Vizard-mask. And that I may incourage our Gallant not like the Trades-man to save a shilling, and to sit but in the Middle-Gallery, let him but consider what large comings-in are pursed up sitting in the *Pit*.

1. First, A conspicuous Eminence is gotten, by which means the best and most essential parts of a Gentleman, as his fine Cloaths and Perruke, are perfectly revealed.

2. By sitting in the *Pit*, if you be a Knight, you may happily get you a Mistress. . . . But if you be but a meer *Fleetstreet* Gentleman, a Wife: but assure your self, by your continual residence there, you are the first and principal man in election to begin the number of *We three*.

It shall Crown you with rich Commendation, to laugh aloud in the midst of the most serious and sudden Scene of the terriblest Tragedy, and to let the *Clapper* (your *Tongue*) be tossed so high, that all the House may *ring* of it: for by talking and laughing, you heap *Pelion* upon *Ossa*, Glory upon Glory: as first, all the eyes in the Galleries will leave walking after the Players, and only follow you: the most Pedantick Person in the House snatches up your name; and when he meets you in the Streets, he'l say, *He is Such a Gallant;* and the people admire you.

Secondly, You publish your temperance to the world, in that you seem not to resort thither to taste vain Pleasures with an hungry Appetite; but only as a Gentleman to spend a foolish hour or two, because you can do nothing else.

Now Sir, if the Poet be a fellow that hath *Lampoon'd* or *libelled* you, or hath had a flirt at your Mistress, you shall disgrace him worse than tossing him in a Blanket, or giving him the Bastinado in a Tavern, if in the middle of the Play you arise with a skrew'd and discontented face (as if you had the griping in the Guts) and be gone; and further to vex him, mew at passionate Speeches, blare at merry, find fault with the Musick, whistle at the Songs, and above all, curse the Sharers, that whereas the very same day you had bestowed five pounds for an embroidered Belt, you encounter with the very same on the Stage, when the Belt-maker swore the impression was new but that morning.

To conclude, hoard up the finest Play-scraps you can get, upon which your lean Wit may most savourly feed for want of other stuff; for this is only Furniture for a Courtier that is but a new Beginner, and is but in his A B C of Complement. The next places that are filled after the *Play-houses* be emptied, are *Taverns*.

17. BETTERTON'S ACTING STYLE

THOMAS BETTERTON (1635 - 1710), the leading actor of the Restoration period, appeared first on the London stage in 1660, in a company of players hastily recruited at the end of the Civil War by the bookseller, John Rhodes. Playing in the Cockpit in Drury Lane, neither Betterton nor any one of his young colleagues were experienced actors. There were still some of the older pre-Commonwealth actors left, who, also in 1660, started to give performances at the Red Bull. In the same year, Thomas Killigrew and Sir William Davenant were given a grant "to erect two companies of players, consistinge respectively of such persons as they shall chuse and appoint, and to purchase, builde, and erect, or hire at their charge, as they shall thinke fitt, two houses or theatres." Killigrew chose his players, the King's Company, from the older actors at the Red Bull. Davenant selected the younger actors — Betterton among them — who formed the Duke's Company. For twenty-two years the companies of Davenant and Killigrew continued in rivalry until their competition ended in union in 1682. Prior to this union Betterton played the leading roles in those older plays, assigned to Davenant: he was Macbeth, Henry VIII, Hamlet, Mercutio, King Lear, and Bosola, aside from characters he played in the newer tragedies, notably Otway's. Betterton was also successful in comedy, both Elizabethan and Restoration. With the amalgamation of the two companies, he was given the opportunity of acting the leading parts in plays that had belonged to the King's Company. Thus he was seen as Othello and Brutus. From contemporary accounts, chiefly Aston's *Brief Supplement*, we gather that Betterton's acting was free from rant and exaggeration:

MR. BETTERTON (although a superlative good Actor) labour'd under ill Figure, being clumsily made, having a great Head, a short thick Neck, stoop'd in the Shoulders, and had fat short Arms, which he rarely lifted higher than his Stomach. — His Left Hand frequently lodg'd in his Breast, between his Coat and Waistcoat, while, with his Right, he prepar'd his Speech. — His Actions were few, but just. — He had little Eyes, and a broad Face, a little Pock-fretten, a corpulent Body, and thick Legs, with large Feet. — He was better to meet, than to follow; for his Aspect was serious, venerable, and majestic; in his latter Time a little Paralytic. — His Voice was low and grumbling; yet he could Time it by an artful *Climax*, which enforc'd universal Attention, even from the *Fops* and *Orange-girls*. — He was incapable of dancing, even in a Country-Dance; as was Mrs. BARRY: But their good Qualities were more than equal to their Deficiencies. — While Mrs. BRACEGIRDLE sung very

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Rants in *Nat. Lee's Alexander the Great*! For though I can allow this Play a few great Beauties, yet it is not without its extravagant Blemishes. Every Play of the same Author has more or less of them. . . . When these flowing Numbers came from the Mouth of a *Betterton*, the Multitude no more desired Sense to them, than our musical *Connoisseurs* think it essential in the celebrate Airs of an *Italian* Opera. Does this not prove, that there is very near as much Enchantment in the well-govern'd Voice of an Actor, as in the sweet Pipe of an Eunuch? If I tell you, there was no one Tragedy, for many Years, more in favour with the Town than *Alexander*. . . .

Notwithstanding the extraordinary Power he shew'd in blowing *Alexander* once more into a blaze of Admiration, *Betterton* had so just a sense of what was true, or false Applause, that I have heard him say, he never thought any kind of it equal to an attentive Silence; that there were many ways of deceiving an Audience into a loud one; but to keep them husht and quiet, was an Applause which only Truth and Merit could arrive at: Of which Art, there never was an equal Master to himself. From these various Excellencies, he had so full a Possession of the Esteem and Regard of his Auditors, that upon his Entrance into every Scene, he seem'd to seize upon the Eyes and Ears of the Giddy and Inadvertent! To have talk'd or look'd another way, would then have been thought Insensibility or Ignorance. In all his Soliloquies of moment, the strong Intelligence of his Attitude and Aspect, drew you into such an impatient Gaze, and eager Expectation, that you almost imbib'd the Sentiment with your Eye, before the Ear could reach it.

19. BETTERTON'S OTHELLO AND HAMLET

OTHER OBSERVERS were impressed by Betterton's acting in specific scenes. Richard Steele, in *The Tatler*, described a few important moments in *Othello*, while *The Laureat*, in 1740, quoted the memories of an old playgoer who remembered Betterton's Hamlet upon meeting the Ghost:

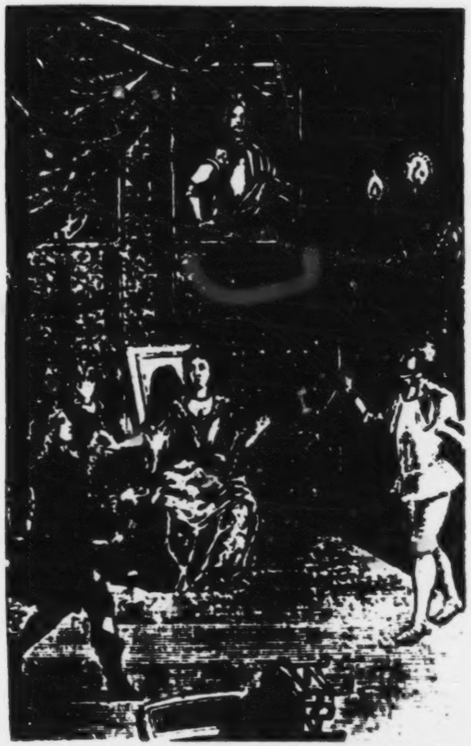
I have hardly a notion that any performer of antiquity could surpass the action of Mr. Betterton on any of the occasions in which he has appeared on our stage. The wonderful agony which he appeared in, when he examined the circumstance of the handkerchief in *Othello*; the mixture of love that intruded upon his mind upon the innocent answers *Desdemona* makes, betrayed in his gesture such a variety and vicissitude of passions, as would admonish a man to be afraid of his own heart, and perfectly convince him, that it is to stab it, to admit that worst of daggers, jealousy. Whoever reads in his closet this admirable scene, will find that he cannot, except he has as warm an imagination as Shakspeare himself, find any but dry, incoherent, and broken sentences; but a reader that has seen Betterton act it, observes there could not be a word added; that longer speech had been unnatural, nay impossible, in *Othello's* circumstances. The charming passage in the same tragedy, where he tells the manner of winning the affection of his mistress, was urged with so moving and graceful an energy, that while I walked in the cloisters, I thought of him with the same concern as if I waited for the remains of a person who had in real life done all that I had seen him represent.

* * *

I have lately been told by a Gentleman who has frequently seen Mr. *Betterton* perform this part of *Hamlet*, that he has observ'd his Countenance (which was naturally ruddy and sanguin) in this Scene of the fourth Act where his Father's Ghost appears, thro' the violent and sudden Emotions of Amazement and Horror, turn instantly on the Sight of his Father's Spirit, as pale as his Neckcloth, when every Article of his Body seem'd to be affected with a Tremor inexpressible; so that, had his Father's Ghost actually risen before him, he could not have been seized with more real Agonies; and this was felt so strongly by the Audience, that the Blood seemed to shudder in their Veins likewise, and they in some Measure partook of the Astonishment and Horror, with which they saw this excellent Actor affected.

20. A MANUAL FOR ACTORS

IN 1741, *The History of the English Stage* appeared as a work written by Betterton. Its author, however, was either the publisher, Edmund Curll, or William Oldys. Certain sections in which the duties of a player are



Betterton's Hamlet in the Closet Scene. From Nicholas Rowe's *Shakespeare,* 1709.

Yale Theatrical Prints Collection

enumerated, may have been based upon authentic Bettertonian notes. At any rate, the following paragraphs are of considerable interest to anyone trying to reconstruct the acting style of the period:

> We shall . . . begin with the government, order and balance, of the whole body; and thence proceed to the regiment and proper motions of the head, the eyes, the eye-brows, and indeed the whole face; then conclude with the actions of the hands, more copious and various than all the other parts of the body.
>
> The place and posture of the body ought not be be changed every moment, since so fickle an agitation is trifling and light; nor, on the other hand, should it always keep the same position, fixed like a pillar or marble statue. For this, in the first place, is unnatural, and must therefore be disagreeable, since God has so formed the body with members disposing it to motion, that it must move either as the impulse of the mind directs, or as the necessary occasions of the body require. This heavy stability, or thoughtless fixedness, by losing that variety, which is so becoming of, and agreeable in the change and diversity of speech and discourse, and gives admiration to every thing it adorns, loses likewise that genteelness and grace, which engages the attention by pleasing the eye. Being taught to dance will very much contribute in general to the graceful motion of the whole body, especially in motions, that are not immediately embarrassed with the passions.
>
> That the head has various gestures and signs, intimations and hints, by which it is capable of expressing consent, refusal, confirmation, admiration, anger, &c. is what every one knows, who has ever considered at all. It might therefore be thought superfluous to treat particularly of them. But this rule may be laid down on this head in general; first that it ought not to be lifted up too high, and stretched out extravagantly, which is the mark of arrogance and haughtiness; but an exception to this rule will come in for the player, who is to act a person of that character. Nor on the other side should it be hung down upon the breast, which is both disagreeable to the eye, in rendering the mien clumsy and dull; and would prove extremely prejudicial to the voice, depriving it of its clearness, distinction, and that intelligibility, which it ought to have. Nor should the head always lean towards the shoulders, which is equally rustic and affected, or a great mark of indifference, languidness, and a faint inclination. But the head, in all the calmer speeches at least, ought to be kept in its just natural state and upright position. In the agitation indeed of a passion, the position will naturally follow the several accesses and recesses of the passion, whether grief, anger, &c.
>
> We must farther observe, that the head must not be kept always like that of a statue without motion; nor must it on the contrary be moving perpetually, and always throwing itself about on every different expression. It must therefore shun these

ridiculous extremes, turn gently on the neck, as often as occasion requires a motion, according to the nature of the thing, turning now to one side, and then to another, and then return to such a decent position, as your voice may best be heard by all or the generality of the audience. The head ought always to be turned on the same side, to which the *actions* of the rest of the body are directed, except when they are employed to express our aversion to things, we refuse; or on things we detest and abhor; for these things we reject with the *right hand*, at the same time turning the head away to the *left*. . . .

When we are free from passion, and in any discourse which requires no great motion, as our modern Tragedies too frequently suffer their chief parts to be, our aspect should be pleasant, our looks direct, neither severe nor aside, unless we fall into a passion, which requires the contrary. For then nature, if we obey her summons, will alter our looks and gestures. Thus when a man speaks in anger, his imagination is inflamed, and kindles a sort of fire in his eyes, which sparkles from them in such a manner, that a stranger, who understood not a word of the language, or a deaf man, who could not hear the loudest tone of his voice, would not fail of perceiving his fury and indignation. And this fire of their eyes will easily strike those of their audience which are continually fixed on yours; and by a strange sympathetic infection, it will set them on fire too with the very same passion.

I would not be misunderstood, when I say you must wholly place your eyes on the person or persons you are engaged with on the stage; I mean, that at the same time both parties keep such a position in regard of the audience, that even these beauties escape not their observation, though never so justly directed. As in a piece of History Painting, though the figures fix their eyes ever so directly to each other, yet the beholder, by the advantage of their position, has a full view of the expression of the soul in the eyes of the figures.

The looks and just expressions of all the other passions has the same effect, as this we have mentioned of anger. For if the *grief* of another touches you with a real compassion, tears will flow from your eyes, whether you will or not. . . .

You must lift up or cast down, your eyes, according to the

nature of the things you speak of; thus if of heaven, your eyes naturally are lifted up; if of earth, or hell, or any thing terrestrial, they are as naturally cast down. Your eyes must also be directed according to the passions; as to deject them on things of disgrace, and which you are ashamed of; and raise them on things of honor, which you can glory in with confidence and reputation. In swearing, or taking a solemn oath, or attestation of any thing, to the veriety of what you say, you turn your eyes, and in the same action lift up your hand to the thing you swear by, or attest.

Your eye-brows must neither be immoveable, nor always in motion; nor must they both be raised on every thing that is spoken with eagerness and consent; and much less must one be raised, and the other cast down; but generally they must remain in the same posture and equality, which they have by nature, allowing them their due motion when the passions require it; that is, to contract themselves and frown in *sorrow*; to smooth and dilate themselves in *joy*; to hang down in *humility*, &c.

The *mouth* must never be writhed, nor the *lips* bit or licked, which are all ungenteel and unmannerly actions, and yet what some are frequently guilty of; yet in some efforts or starts of passion, the lips have their share of action, but this more on the stage, than in any other public speaking, either in the Pulpit, or at the Bar; because the stage is, or ought to be, an imitation of nature in those actions and discourses, which are produced between man and man by any passion, or on any business, which can afford action; for all other has in reality nothing to do with the scene.

Though to shrug up the shoulders be no gesture in oratory, yet on the stage the character of the person, and the subject of his discourse, may render it proper enough; though I confess, it seems more adapted to Comedy, than Tragedy, where all should be great and solemn. . . .

Others thrust out the belly, and throw back the head, both gestures unbecoming and indecent.

We come now to the hands, which, as they are the chief instruments of action, varying themselves as many ways, as they are capable of expressing things, so is it a difficult matter to give such rules as are without exception. Those natural significations of particular gestures, and what I shall here add, will I hope, be some light to the young actor in this particular. 1st. I would have him regard the *action* of the hands, as to their expression of *accusation*, *deprecation*, *threats*, *desire*, &c. and to weigh well what those actions are, and in what manner expressed; and then considering how large a share those actions have in all manner of discourse, he will find that his hands need never be idle, or employed in an insignificant or unbeautiful gesture.

In the beginning of a solemn speech or oration, as in that of Anthony on the death of Cesar, or of Brutus on the same occasion, there is no gesture, at least of any consideration, unless it begin abruptly, as *O Jupiter, O heavens! is this to be borne? the very ships then in our eyes, which I preserved*, &c. extending here his hands first to heaven, and then to the ships. In all regular gestures of the hands, they ought perfectly to correspond with one another; as in starting in amaze, on a sudden fright, as Hamlet in the scene between him and his mother, on the appearance of his father's Ghost—

> "Save me, and hover o'er me with your wings,
> You heavenly Guards!"

This is spoke with arms and hands extended, and expressing his concern, as well as his *eyes*, and *whole face*. If an action comes to be used by only one hand, that must be by the *right*, it being indecent to make a gesture with the *left* alone; except you should say any such thing as,

> "Rather than be guilty of so foul a deed,
> I'd cut this right hand off, &c.

For here the actions must be expressed by the *left* hand, because the *right* is the member to suffer. When you speak of yourself, the *right* not the *left* hand must be applied to the bosom, declaring your own faculties, and passions; your heart, your soul, or your conscience. But this action, generally speaking, should be only applied or expressed by laying the hand gently on the breast, and not by thumping it as some people do. The gesture must pass from the *left* to the *right*, and there end with gentleness and moderation, at least not stretch to the extremity of violence. You must be sure, as you begin your action with what you say, so you must end it when you have

done speaking; for action either before or after utterance is highly ridiculous. The movement or gestures of your hands must always be agreeable to the nature of the words, that you speak; for when you say *come in*, or *approach*, you must not stretch out your hand with a repulsive gesture; nor, on the contrary, when you say, *stand back*, must your gesture be inviting; nor must you join your hands, when you command separation; nor open them, when your order is *closing*; nor hang them down, when you bid *raise such a thing*, or *person*; nor lift them up, when you say *throw them down*. For all these gestures would be so visibly against nature, that you would be laughed at by all that saw or heard you. By these instances of faulty action, you may easily see the right, and gather this rule, that as much as possible every gesture you use should express the nature of the words you utter, which would sufficiently and beautifully employ your hands. . . .

In the lifting up the hands, to preserve the grace, you ought not raise them above the eyes; to stretch them farther might disorder and distort the body; nor must they be very little lower, because that position gives a beauty to the figure; besides, this posture being generally on some surprise, admiration, abhorrence, &c. which proceeds from the object, that affects the eye, nature by a sort of mechanic motion throws the hands out as guards to the eyes on such an occasion.

You must never let either of your hands hang down, as if lame or dead; for that is very disagreeable to the eye, and argues no passion in the imagination. In short, your hands must always be in view of your eyes, and so corresponding with the motions of the head, eyes, and body, that the spectator may see their concurrence, every one in its own to signify the same thing, which will make a more agreeable, and by consequence a deeper impression on their senses, and their understanding.

Your arms you should not stretch out side ways, above half a foot from the trunk of your body; you will otherwise throw your gesture quite out of your sight, unless you turn your head also aside to pursue it, which would be very ridiculous.

In swearing, attestation, or taking any solemn vow or oath, you must raise your hand. An exclamation requires the same action; but so that the gesture may not only answer the pronunciation, or utterance, but both the nature of the thing, and the meaning of the words. In public speeches, orations, and sermons, it is true your hands ought not to be always in motion, a vice which was once called the *babbling of the hands*; and, perhaps, it may reach some characters, and speeches in plays; but I am of opinion, that the hands in acting ought very seldom to be wholly quiescent, and that if we had the art of the Pantomimes, of expressing things so clearly with their hands, as to make the gestures supply words, the joining these significant actions to the words and passions justly drawn by the poet, would be no contemptible grace in the player, and render the diversion infinitely more entertaining, than it is at present. For indeed action is the business of the stage, and an error is more pardonable on the right, than the wrong side.

There are some actions or gestures, which you must never make use of in Tragedy, any more than in pleading, or sermons, they being low, and fitter for Comedy or burlesque entertainments. Thus you must not put yourself into the posture of one bending a bow, presenting a musket, or playing on any musical instrument, as if you had it in your hands.

You must never imitate any lewd, obscene or indecent postures, let your discourse be on the debaucheries of the age, or any thing of that nature, which the description of an Anthony and Verres might require our discourse of.

21. MRS. BARRY

Betterton's leading tragic actress was Mrs. Elizabeth Barry (1658-1713). She celebrated her greatest triumphs as Monimia and Belvidera in Otway's *The Orphan* and *Venice Preserved*, and as Isabella in Southerne's *The Fatal Marriage* — parts in which she "forc'd Tears from the Eyes of her Auditory" (Downes). Her artistic profile emerges from Cibber's and Aston's sketches:

Mrs. *Barry* was then [by the end of the seventeenth century] in possession of almost all the chief Parts in Tragedy: With what Skill she gave Life to them, you will judge from the Words of *Dryden*, in his Preface to *Cleomenes*, where he says,

Mrs. Barry, *always excellent, has in this Tragedy excell'd herself, and gain'd a Reputation, beyond any Woman I have ever seen on the Theatre. . . .*

Mrs. *Barry*, in Characters of Greatness, had a Presence of elevated Dignity, her Mien and Motion superb, and gracefully majestick; her Voice full, clear, and strong, so that no Violence of Passion could be too much for her: And when Distress, or Tenderness possess'd her, she subsided into the most affecting Melody, and Softness. In the Art of exciting Pity, she had a Power beyond all the Actresses I have yet seen, or what your Imagination can conceive. Of the former of these two great excellencies, she gave the most delightful Proofs in almost all the Heroic Plays of *Dryden* and *Lee*; and of the latter, in the softer Passions of *Otway*'s *Monimia* and *Belvidera*. In Scenes of Anger, Defiance, or Resentment, while she was impetuous, and terrible, she pour'd out the Sentiment with an enchanting Harmony; and it was this particular Excellence, for which *Dryden* made her the above-recited Compliment, upon her acting *Cassandra* in his *Cleomenes*. But here, I am apt to think his Partiality for that Character, may have tempted his Judgment to let it pass for her Master-piece; when he could not but know, there were several other Characters in which her Action might have given her a fairer Pretence to the Praise he has bestow'd on her, for *Cassandra*; for, in no Part of that, is there the least ground for Compassion, as in *Monimia*; nor equal cause for Admiration, as in the nobler Love of *Cleopatra*, or the tempestuous Jealousy of *Roxana*. 'Twas in these Lights, I thought Mrs. *Barry* shone with a much brighter Excellence than in *Cassandra*. She was the first Person whose Merit was distinguished, by the Indulgence of having an annual Benefit-Play, which was granted to her alone, if I mistake not, first in King *James*'s time, and which became not common to others, 'till the Division of this Company, after the Death of King *William*'s Queen *Mary*.

* * *

Mrs. *Barry* out-shin'd Mrs. *Bracegirdle* in the Character of Zara in the *Mourning Bride*, altho' Mr. *Congreve* design'd *Almeria* for that Favour. — And yet, this fine Creature was not handsome, her Mouth op'ning most on the Right Side, which she strove to draw t'other Way, and, at Times, composing her Face, as if sitting to have her Picture drawn. — Mrs. *Barry* was

The Art of Persuasion

If somebody asked me to put in one sentence what acting was, I should say that acting was the art of persuasion. The actor persuades himself, first, and through himself, the audience. In order to achieve that, what you need to make up your make-up is observation and intuition. At the most high-faluting, the actor is as important as the illuminator of the human heart, he is as important as the psychiatrist or the doctor, the minister if you like. That's putting him very high and mightily. At the opposite end of the pole you've got to find, in the actor, a man who will not be too proud to scavenge the tiniest little bit of human circumstance; observe it, find it, use it some time or another. I've frequently observed things, and thank God, if I haven't got a very good memory for anything else, I've got a memory for little details. I've had things in the back of my mind for as long as eighteen years before I've used them. And it works sometimes that, out of one little thing you've seen somebody do, something causes you to store it up. In the years that follow you wonder what it was that made them do it, and, ultimately, you find in that the illuminating key to a whole bit of characterization.

Question: I suppose it was your performance of Richard III at the Old Vic, towards the end of the war, that set you on the summit of our classical drama. Did you know at the time that it was going to be one of the key performances of your career?

Answer: No, no. A lot of things contributed to it. One thing that may lead an actor to be successful in a part, not always, but it may, is to try to be unlike somebody else in it. At the time when I first began to think about the part Donald Wolfit had made an enormous success as Richard only eighteen months previously. I didn't want to play the part at all, because I thought it was much too close to this colleague's success. I had seen it, and when I was learning it I could hear nothing but Donald's voice in my mind's ear, and see nothing but him in my mind's eye. And so I thought, "This won't do, I've just got to think of something else." And it was the childishly approached differences, really, that started me on a characterization that, without comparing it with Donald's at all, at least made it different. I think any actor would understand this desire on my part not to look the same as another actor. Now this can get you very wrong sometimes, and land you in very hot water indeed; at other times it may land you on to a nice fertile beach, thank you very much.

First of all I had heard imitations of old actors imitating Henry Irving; and so I did, right away, an imitation of these old actors imitating Henry Irving's voice—that's why I took a rather narrow kind of vocal address. Then I thought about looks. And I thought about the Big Bad Wolf, and I thought about Jed Harris, a director under whom I'd suffered *in extremis* in New York. The physiognomy of Disney's original Big Bad Wolf was said to have been founded upon Jed Harris—hence the nose, which, originally, was very much bigger than it was finally in the film. And so, with one or two extraneous externals, I began to build up a character, a characterization. I'm afraid I do work mostly from the outside in. I usually collect a lot of details, a lot of characteristics, and find a creature swimming about somewhere in the middle of them.

Perhaps I should mention now what everybody's been talking about for years, and that's the Actors Studio and the Method. What I've just said is absolutely against their beliefs, absolute heresy. And it may be, as long as you achieve the result of, don't let's call it naturalism, don't even let's call it realism, let's call it truthfulness, that it doesn't matter which method you use. But in exercises like Shakespeare or Greek tragedy it is an enormous task, because you've got so many facets, so many angles and so many considerations to contend with, in order to achieve the reality or the truthfulness that is necessary. Some people start from the inside, some people start from the periphery. I would say, at a guess, that Alec Guinness is what we would call a peripheral actor. I think I'm the same. The actor who starts from the inside is more likely to find himself in the parts he plays, than to find the parts in himself; perhaps not necessarily in himself, but simply to find the parts, go out to them and get them, and *be* somebody else.

Question: Who would you say was a typical example of the interior method?

Answer: Well, I think personally that most film actors are interior people. It is necessary for them to be so truthful under the extraordinary microscopic perception of the camera; it's very seldom that you get a film actor who dares to characterize very thickly.

Question: Since we're talking about externals, which do you regard as your most important physical attribute, your voice, your hands, your eyes, which?

Answer: Well, once upon a time you asked me that question and I said the eyes. That was some years ago. It depends what you are—really it's a fusion of every single part of you that has to go into it. The mime actor doesn't need the voice; the film actor hardly needs the voice, hardly needs the body, except to use it as a marvellous physical specimen in such roles as demand that attribute. The stage actor certainly needs the voice, certainly needs all the vocal control, all the breath control, all the techniques of the voice, certainly needs all the miming power imaginable, certainly needs the hands, certainly needs the eyes—he needs them all.

Question: When you were playing Richard, was there a moment when you knew you were there, that all was set fair for your future?

Answer: Well, I'd been on the stage now for twenty years. I'd just finished making *Henry V* and, I don't know how, or why, I just went into it with the same distrust of the critics, the same fear of public opinion as I had always experienced. I went on to the stage frightened, heart beating, came on, locked the door behind me, approached the footlights and started. And I—I just simply went through it. I don't think anybody in the company believed in the project at all. I think everybody was rather in despair about the whole production. And nobody particularly believed in my performance, none of us particularly believed in any of our performances; I don't think even our producer, John Burrell, believed in it much. In the first three plays which we presented, Ralph Richardson had brought *Peer Gynt* off brilliantly, *Arms and the Man* was a success on its own, and now there was this rather poor relation, with a part that people had seen quite a lot of. And so I didn't know—I didn't know; I was just once more going to have, as we say, a bash. I had developed this characterization, and I had got a lot of things on my side, now I come to think of it, from the point of view of timeliness. One had Hitler over the way, one was playing it definitely as a paranoiac, so that there was a core of something to which the audience would immediately respond. I

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fancy, I may be quite wrong, but I fancy I possibly filled it out, possibly enriched it a bit with a little more humour than a lot of other people had done, but I'm not sure about that. I only know that I read a few notices, stayed up till three and drank a little bit too much.

My next performance was the next-day matinee, for which I was all too ill-prepared. But there was something in the atmosphere. There is a phrase—the sweet smell of success—and I can only tell you (I've had two experiences of that), it just smells like Brighton and oyster-bars and things like that. And as I went down to the prompt corner, darling Diana Boddington, my stage manager, and still one of our stage managers at the National, sort of held out her hand and said, "It's marvelous, darling," or something like that, and I said, "Oh, is it?" and as I went on to the stage—the house was not even full—I felt this thing. I felt for the first time that the critics had approved, that the public had approved, and they had created a kind of grapevine, and that particular audience had felt impelled to come to see me. It was an overwhelming feeling, a head-reeling feeling, and it went straight to my head. I felt the feeling I'd never felt before, this complete confidence. I felt, if you like, what an actor must finally feel: I felt a little power of hypnotism; I felt that I had them. It went to my head, as I said, to such an extent that I didn't even bother to put on the limp. I thought, I've got them anyway, I needn't bother with all this characterization any more. It's an awful story really.

Question: You said there was another occasion when you felt this whiff in the air. When was that?

Answer: That was after *The Entertainer*. It was when we'd finished the run at the Court and we revived it a few months later at the Palace, and my dear old friend George Relph and I went down to the theatre together, walked on to the stage and said together, "Smell it, it's okay."

Question: In the 1945-6 season there was *Oedipus* and I can remember a notice I wrote in which I tried to answer some of your critics who were saying that you had tricks, vocal mannerisms and physical mannerisms. I said that these tricks might exist, but that they were unique and only you could pull them off. Do you think you have mannerisms?

Answer: I'd like not to think so, of course. I know I have because I see them, and when they're pointed out I feel them. But what are mannerisms? Mannerisms are cushions of protection which an actor develops against his own self-consciousness. An actor comes on to the stage on a first night and hangs his head, or does something or other, and for that second it's a comfort to him, it gives him a little moment of reality at this terrifying moment; and it goes into the works. In the future, if he's not very careful, he resorts to it on any first night, and those things collect and collect up, and you've got about twenty-four, thirty-seven things that you finally can't do without. Those are mannerisms.

Question: One of them, for instance, is your habit of lilting an upward inflection at the end of a line, like "God for Harry, England and St George" in *Henry V*, when your voice suddenly soars up. It's very exciting.

Answer: I don't think that was for any feeling of protection. I thought it was a good thing to do; I probably thought it was exciting. You must remember that parts of that size are not usually parts into which you can segregate any one part of your personality. I did do a very special, rather limited characterization in *Richard III*, that thin voice and all that, in order to present myself in an entirely different light from anything else I was doing that season. But Shakespeare, as a rule, does not tolerate a very sharp light thrown across his work. You get into great trouble if you think of a special or topical theme for a Shakespearean production; he just doesn't tolerate it. I remember Michael Redgrave once did a very brave and courageous thing at Stratford: he played Richard II as an out-and-out queer with all the effeminate mannerisms. He simply said, "Richard II was a homosexual, in my opinion, and I'm going to play it like that." Well, it worked, it worked brilliantly; but I don't think, and I've never talked to him about this, that it worked all the way through, because at the end Shakespeare says of Richard III, Richard II, Hotspur and a lot of parts you could have taken a very sharp characteristic slant upon, "I'm not tolerating that, you're now going to become St George." So you can't do it, you have to stop all that characterization.

Question: Did you ever find that you had to change your performances when you translated a Shakespearean character from stage to screen?

Answer: Not very much. Only out of respect for the technique of the medium, I think.

Question: Now let's talk about *Othello*. At the beginning you were very reluctant to play the part at all. Why was that?

Answer: Well, I knew it was a terror. I knew from past experience that it was almost impossible. When I was on tour in Europe one time doing *Titus Andronicus*, and Anthony Quayle was playing Aaron, we had a little interval together, about five minutes. It was very hot in that part of Europe and we didn't bother to go to our dressing-rooms, with those huge stages, we sat at the back on a sofa and used to talk a little bit, gossip a little bit. One day he said to me, "Is this a very bad one for you, this Titus Andronicus?" and I said, "Yes, awful, awful," and I said, "But you've played Macbeth too. I think you'll agree that Macbeth is the worst." And he said, "You haven't done the black one yet, have you?" And I said, "No—why? Is that terrible?" He said, "Terrible. The worst parts, the most difficult ones to bear, are the ones that are complaining all the time, the ones that moan. Macbeth is all right because he is positive," he said, "but you know what you hate about Titus, he's always going 'oh, oh, oh, look at—fancy them doing that to me, oh, oh, oh.' And how many ways are there of saying 'oh, oh.' It's very tough on your imagination, it's very tough on your resourcefulness of variations of all kinds, and, therefore, it's also a very great strain physically." He said, "Othello is all of that and you have to black up as well."

Question: You'd been involved in the play just before the war when Ralph Richardson played Othello and you played Iago. Was there anything off beat about that production?

Answer: Yes, very much indeed. Tony Guthrie and I, as I told you before, had studied the works of Professor Jones. Now Professor Jones was quite sure that it wasn't the Oedipus complex. The trouble was the part of Iago, not the part of Othello. Nobody has ever really disputed what makes up Othello, but they've certainly wondered about Iago, what makes him such a thoroughly beastly fellow as he is; and Jones's theory was that Iago was subconsciously in love with Othello. Well, Tony Guthrie and I were completely sold on this idea. Ralph wouldn't hear of it at all. However, there came one moment in rehearsal, so the story goes, and I don't remember this, but this is the story that is told—that losing all control of myself, I flung my arms round Ralph's neck and kissed him. Whereat Ralph, more in sorrow than in anger, sort of patted me and said, "Dear fellow, dear boy," much more pitying me for having lost control of myself than despising me for being a very bad actor.

QUESTION: When you came to play Othello yourself, did you feel physically equipped for it in every respect?

ANSWER: No, I didn't. That was another thing that had troubled me. I didn't think that I had the voice for it. But I did go through a long period of vocal training especially for it, to increase the depth of my voice, and I actually managed to attain about six more notes in the bass. I never used to be able to sing below D, but now, after a little exercising, I can get down to A, through all the semitones; and that helps at the beginning of the play, it helps the violet velvet that I felt was necessary in the timbre of the voice. And then, from the physical point of view, I went through, and I still do, a very severe physical training course.

QUESTION: What was there in your conception of the part that made it different from the conventional Othellos that we're used to seeing?

ANSWER: Well, you know that very rough estimate of the theme of Shakespearean tragedy. It's constantly said that Shakespearean tragedy is founded by Shakespeare upon the theme of a perfect statue of a man, a perfect statue; and he shows one fissure in the statue, and how that fissure makes the statue crumble and disappear into utter disorder. From that idea you get that Othello is perfect except that he's too easily jealous; that Macbeth is perfect except that he's too ambitious; that Lear is perfect except that he's too bloody-minded, too pigheaded; that Coriolanus is too proud; that Hamlet lacks resolution; and so on. But there seems to me, and there has grown in me a conviction over the last few years, that in most of the characters, not all, but in most of them, that weakness is accompanied by the weakness of self-deception, as a companion fault to whatever fault may be specified by the character in the play. It's quite easy to find in Othello, and once you've found it I think you have to go along with it; that he sees himself as this noble creature. It's so easy in the senate scene for you to present the absolutely cold-blooded man who doesn't even worry about marital relations with his wife on his honeymoon night, to reassure the senate that he's utterly perfect, pure beyond any reproach as to his character, and you can find that, and trace it, constantly throughout. He's constantly wishing to present himself in a certain light, even at the end, which is remarkable. I believe, and I've tried to show, that when he says "Not easily jealous" it's the most appalling bit of self-deception. He's the most easily jealous man that anybody's ever written about. The minute he suspects, or thinks he has the smallest grounds for suspecting Desdemona, he wishes to think her guilty, he wishes to. And the very first thing he does, almost on top of that, is to give way to the passion, perhaps the worst temptation in the world, which is murder. He immediately wants to murder her, immediately. Therefore he's an extremely hot-blooded individual, an extremely savage creature who has kidded himself and managed to kid everybody else, all this time, that he's nothing of the kind. And if you've got that, I think you've really got the basis of the character. Lodovico says it for us: "Is this the noble Moor . . . whom passion could not shake. . . . I am sorry that I am deceived in him."

QUESTION: There is also a sense of a caged animal in your performance. I remember writing that you communicate more than almost any actor I know a sense of danger, you feel at any moment that the great paw may lash out and someone's

going to get hurt. Are you conscious of this power you have over audiences—and over other actors for that matter?

ANSWER: I'm not very conscious of the workings of it. I feel consciousness of the desirability of having that ingredient in my work, very much so. *Othello,* of course, screams for it. It's the only play in the whole of Shakespeare in which a man kills a woman, and if Shakespeare gets an idea he goes all out for it; he knows very well that for a black man to kill a white woman is a very big thrill indeed, to the audience, and he doesn't pull any punches. As an alchemist Shakespeare gets hold of that one all right. Therefore, if you feel that thing in yourself, that sort of easily released or closely guarded animal inside you, you must use it in this part of all parts.

QUESTION: Perhaps we'd better move on to your excursions into contemporary plays. Things like *The Sleeping Prince* by Terence Rattigan, John Osborne's *The Entertainer,* Ionesco's *Rhinoceros,* and *Semi-detached.*

ANSWER: I absolutely adored them all, particularly *The Entertainer.* I think it's the most wonderful part that I've ever played. I loved *Rhinoceros* a little less well. I didn't find it quite such a good work. It was very interesting, very interesting and I was just mad for it because it was another modern part. I adored *Semi-detached.*

QUESTION: Why do you think it wasn't a success?

ANSWER: I like to think it wasn't my fault, but it may well have been. I think it was a very cruel play, and I remember coming moaning to you once and saying, "I don't know why it is they don't like this piece," and you said, "Well, it's extremely cruel and you are making the audience suffer, and that's the idea of the play; but you can't always do that and get away with it."

QUESTION: What I meant was that it was the first time you'd played a complete swine without any redeeming charm or pathos.

Are there any actors who have had a particular influence on you?

ANSWER: Yes, lots of them. I've mentioned Fairbanks and Barrymore whose *Hamlet* I first saw when I was seventeen years old. Noël Coward in his way influenced me a great deal, he taught me a very stern professionalism. Alfred Lunt taught me an enormous amount, by watching him, in the field of really naturalistic acting; he had astonishing gifts, an astonishing virtuosity in overlap, marvellous. That was when I first saw him in 1929 in *Caprice* at the St James's Theatre.

QUESTION: Overlap meaning what?

ANSWER: Oh, overlapped conversations with his wife, Lynn Fontanne. They must have rehearsed it for millions of years, it was delicious, absolutely delicious to watch, and they carried on their own tradition in that way for many, many years. Valentino made me see that narcissism is important. Of all the people I've ever watched with the greatest delight, I think, in another field entirely, was Sid Field. I wouldn't like anybody to think that I was imitating Sid Field when I was doing *The Entertainer.*

QUESTION: Well, there were little things in it.

ANSWER: Little things, but Sid Field was a great comic and Archie Rice was a lousy one. But I know when I imitate Sid Field to this day, I still borrow from him freely and unashamedly. I watch all my colleagues very carefully, admire them all for different qualities. I think the most interesting thing to see is that an actor is most successful when not only all his virtues but all his disadvantages come into useful play in a part. The man who, I think, gave me the best sort of thoughts about acting was my friend Ralph Richardson. I watch Rex Harrison for timing. I watch all my colleagues for different qualities that I admire, and I imitate them and copy them unashamedly.

Question: You talked about actors using their disadvantages. Which of your own qualities, for instance, do you dislike most as a person?

Answer: Well, I've got an awful way of flinging my hands about which I detest, and I try to control it. But sometimes, as I say, sometimes a part requires all you've got, weaknesses and all, and I just let myself go; I let it all happen and hope for the best.

Question: Talking about narcissism, are you competitive as an actor?

Answer: Not with anybody else on the stage, and not with younger actors or anything like that. No, no, no, I never feel that. I never have been, I'm glad to say; I'm very thankful for it. No, the teamwork on the stage is a great essential to me. The actors must understand each other, know each other, help each other, absolutely love each other: must, absolutely must.

Question: How aware are you of other actors on stage, of what they're doing, where they are, how their performances are going?

Answer: Oh, very much, very much. You can upset each other without meaning to very easily. If you suddenly have a mental aberration and forget a line, or forget a word, and you see it's upset the actor, it upsets you too. And, sure enough, if one actor starts drying up, another will and another, it becomes a sort of round the company drying up; it catches on like a terrible disease. I couldn't act competitively with anybody. I couldn't do the thing that Kean did to Macready and act him off the stage. I think it would be terribly wrong and I don't think I would have the power to do it anyway.

Question: In an unguarded moment you once said that you need to be a bit of a bastard to be a star. Is that true?

Answer: Well, I think that came out of the fact that, at one time, I may have thought that somebody lacked the necessary *edge* to be a star. I think you've got to have a certain edge, that might be traced to being a bit of a bastard, inside. You've got to be a bit of a bastard to understand bastards, and you've got to understand everybody. I think the most difficult equation to solve is the union of the two things that are absolutely necessary to an actor. One is confidence, absolute confidence, and the other an equal amount of humility towards the work. That's a very hard equation.

Question: Do you think actors ought to be influenced at all by their private convictions and political ideas? For instance, would you accept a really first-rate part in an anti-Negro play?

Answer: Only if, in the character concerned, I was able to show something that was true about people, and that's quite possible. I wouldn't like politics to take hold of a play more directly, more obviously, than is done by Anton Chekhov, the great prophet of the revolution. But the way he did it was always an illumination of the human heart, to show the people the knowledge of themselves more clearly, a little sadly, a little despairingly. But he doesn't go out and make red, black, white, or blue win, or anything like that, or say they're right or wrong.

Question: Are there any major parts, Shakespeare or others, that you'd still like to have a crack at?

Answer: No, no, there aren't, really. It sounds very self-satisfied. I don't mean to sound like that, but the fact is that, as you said, I have got other work. I think that work gives me enough opportunity to do what I'm able to do. As one gets older, quite naturally, one's range becomes more limited. I mean age does show, we can't help that. If you're a kid of seventeen you can't play King Lear properly —you might make a very good shot at it, but if you're a kid of fifty-eight then I'm afraid you can't play Romeo any more; therefore the field does narrow. It's bound to narrow as the grey hairs creep in or they disappear altogether. Your limitations are bound to show more, therefore you're more inclined not to bother so much about carving yourself up into different facets, to suit different characterizations when different characterizations aren't going to be all that different. I'm afraid, as time goes on, one's ambitions are necessarily narrowed by Dame Nature.

Question: You developed into the kind of actor you are when there were no real permanent ensembles, subsidized ensembles, in this country. Do you think you would have developed in the same way if you had joined a company of that kind when you were beginning?

Answer: Well, in a way, from time to time, that has been so with me. I was with the Birmingham Rep. for two seasons. I was at the Old Vic for two years. I was with Ralph Richardson, engaged on work for the Old Vic at the New Theatre, for five years, when we tasted the blessings of a permanent troupe. When a foreign company, such as the Moscow Art Theatre, which is used to the idea of a permanent ensemble, arrives upon our shores, and we see their work, it is that hot breath of unity that always seems to me to be more important than the star system. Ultimately it is more important to an audience than the star system, though goodness knows how many years it's going to take us to make that clear to them. . . .

Question: Our situation now is that we've got plenty of openings for actors in this country. Our subsidized theatre has opened up so much. But if you could look ahead, say five or ten years hence, what changes would you look for in our own company at the Vic? What would you like it to have developed into?

Answer: I'd like better conditions first of all: I'd like a better theatre, better conditions in order to increase our activities, so that eventually, perhaps, the art of the actor may finally be regarded as an important part of the life of the people.

PAUL SCOFIELD

(b. 1922)

Paul Scofield was born in Birmingham, but grew up in Sussex, where his father was headmaster of a Church of England school. He played Juliet and Rosalind at the boys school in Brighton and his success determined him to become an actor. Two terms at the Croyden Repertory Theatre School outside of London, and then a period at a school attached to the Westminster Theatre gave him his first formal training. In the summer of 1944 he joined the Birmingham Repertory Theatre of Sir Barry Jackson, who had provided opportunities to several generations of English actors. He was asked to go to Stratford-on-Avon when Sir Barry became administrative director in 1946. With him was Peter Brook with whom he was to work over the years with great success. At Stratford he gained confidence in his craft and was able to explore "aspects of human nature that I wanted to make clear to the audience." He played Cloten in *Cymbeline*, Lucio in *Measure for Measure*, Mercutio in *Romeo and Juliet*, Pericles and Henry V. In his third season he played

Master works in Restoration Comedy

Sample Lesson Plan

Mary V. Dunkerly

June 16, 1992

Master Works in Restoration Comedy Sample Lesson Plan

I. This lesson is intended for a developmental reading class of inner-city sophomores and juniors of average or slightly below-average reading ability. The focus will be on developing critical reading skills, such as comparing and contrasting, judging author's purpose, drawing conclusions.

II. The purpose of this lesson is to examine and compare the image of women as presented in Restoration Comedy with the image of women as presented in currently popular movies, videos, and advertisements, focusing on ridicule of women, violence against women, and women as sex objects.

III. Lesson Plan:

A. Preparation:

1. Students will be given copies of advertisements from such current magazines as Elle, Glamour, Mademoiselle (samples enclosed).
2. Students may be grouped in pairs or may work individually to answer the questions that follow:

(Questions for the pictures that ridicule women)

a. Look at the picture(s) before you and write down three adjectives that immediately come to mind that would describe the woman in the picture. When asked, recite your adjectives to the recorder who will write them on the board. Compare your adjectives with those of others in the class. Note the frequency of similar adjectives.
b. How would you feel if you were the woman in the picture?
c. For what purpose would a manufacturer want to use this type of advertisement to sell a product?

(Questions for the pictures of women as sex objects)

a. Look at the pictures before you. What is the central focus of the picture? (Where do your eyes focus first?) If a product is not shown in the ad, try to guess what is being sold in the ad. Compare your answers with those provided by the teacher.
b. For what purpose would a manufacturer want to use this type of advertisement to sell a product?

(Questions for pictures of violence against women or of women as victims)

a. Look at the series of pictures as they are presented to you. What expressions, if any, are shown on the faces of the women in the ads? (Name three possible expressions.)
b. What expressions are shown on the faces of the men in the ads?
c. In what position do you find the bodies of the

        women in the ads?
    d. If men appear in the ads, what are they doing?
    e. How do the positions and expressions of the men in the ads compare to the positions and expressions of the women in the ads? What does this tell you about the message that is intended to be presented by the ads?
    f. Do the people depicted in the ads remind you of any other characters that you have seen in television ads or music videos?
    g. Is there any humor or attempt at humor in these ads? Why would a manufacturer use humor in a situation that is potentially threatening to the women in these ads?
  3. Students from each group, or individually, will present their answers orally and discuss their opinions of the results.
  4. Adjectives used in students' answers may be listed on the board to compare similarities and differences in each group.
  5. Ask students to discuss the problems a woman faces when she is continually presented as an object of ridicule, sex, or violence.

B. Homework Assignment:
  1. Ask students to watch ten to fifteen music videos over a period of two to three days, or, if music videos are not available for a student's viewing, place him/her in a group with students to whom the videos will be available.
  2. Students will record their findings as they watch the videos, paying particular attention to the presentation of women in the videos.
  3. Students will answer such questions as:
    a. What is the name of the singer or group?
    b. Is it male, female, or a mixed group?
    c. If there are women in the group, are they singing?
    d. If the women in the group are not singing, what are they doing?
    e. How are the women in the video dressed?
    f. Is there any physical contact between the members of the group? Is it violent? Does it ridicule women? Is it suggestive of sexual activity?
    g. What is the song about? (Main Idea)
  4. Students will bring their results to class, form groups, discuss the answers to their homework questions, and record the similarities of their answers. Those students who were unable to watch the videos will be assigned to record the answers of the rest of the group and to form generalizations about

these answers.

C. Class Discussion:
  1. What was the total number of videos that each person in your group watched? Of this number, what percentage portrayed women as objects of sex, violence, or ridicule?
  2. For what purpose are these videos shown?
  3. Of all the members of your group, how many found at least one of the videos disturbing?
  4. Each group should develop their own theory of what the use of such videos suggests about the status of women in our society.
  5. After viewing these videos, what conclusions can your group draw about what is acceptable treatment of women in our society?
  6. What might prolonged viewing of such videos suggest to young people after extended periods of time?

D. Comparison of current media portrayals of women with the portrayal of women in Restoration Comedy
  1. Students will be assigned to read Act IV, Scene IV of The Country Wife, Act IV, Scene V of The Rover and Act V, Scene 1 of The Man of Mode.
  2. Discussion Questions:
    a. What threat does Pinchwife pose to his wife in this scene?(The Country Wife)
    b. How does Mrs. Pinchwife react to her husband?
    c. Do you find this scene humorous?
    d. How is Mrs. Pinchwife portrayed in this scene? Can you think of a female character from a recent film that would resemble Mrs. Pinchwife in her predicament or in her behavior?
    e. Consider the character of Blunt (The Rover). How does he behave in this scene? Is his behavior justified? Would his behavior be justified if Florinda had been a common street wench?
    f. Compare Florinda's treatment at the hands of Blunt with the character portrayed by Jodi Foster in the recent movie The Accused.
    g. What added tension does Frederick bring to the scene?
    h. Would audiences today find this scene amusing?
    i. Consider Mrs. Loveit in The Man of Mode. How is she portrayed? Do you feel sorry for her?
    j. Dorimant is the hero of this play. What do you think of his behavior towards Mrs. Loveit? Does he remind you of any heroes in current movies? Is he amusing? honourable?
    k. Is Dorimant the type of character that you

RESTORATION COMEDY UNIT PLAN

Imagine a unit on Restoration Comedy beginning with the introduction of Huntington's production of, The Way Of The World.

A. Introductory preparation (lesson plans) prior to attendance of the live performance.

B. Live professional theatre performance

C. Script analysis and translation of The Way of The World

Melissa Shaffer

RESTORATION COMEDY UNIT

STUDENT DESCRIPTION;
High school age Deaf students with limited exposure to formal theatre or script experience due to lack of language accessibility. Cultural range/ethnic background/economic background is diverse.

PURPOSE OF UNIT;
1. To experience translation process of poetic English into American Sign Language with hidden agenda to enjoy analysis of both languages thereby gaining respect and appreciation for both languages.
2. To discover cultural history as it relates to the Theatre Arts... compare society response to theatre in the 1600's to the response theatre receives today.
3. To discuss and compare ethical issues and situations that occur in the script (sexism, lies, etc.)
4. To evaluate comedy elements... compare humor from the script to the comedy seen on stage in the production.
5. To expose students to a formal stylized theatre experience

THIS UNIT'S PRIMARY PRUPOSE IS TO BECOME A LANGUAGE AND LITERATURE UNIT BY USING THATRE AS A TOOL FOR INSPIRATION.

INTRODUCTORY PREPARATION

LESSON PLAN ONE

Write a list of words on the board
Provide several dictionaries
Explain Dictionary Game competition rules:

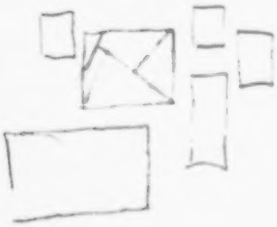
1. Teams of two
2. Set a time limit
3. Each team writes a definition for each word - can be actual dictionary definition or falsely created to save time.
4. Definitions are shared and discussed as to their believability or humor
5. Team with most acceptable definitions by the class... wins the competition
6. Teacher provides the true definitions for comparison

Word List:
wit
coquette
rake
fop
cuckhold
dowery
coxcomb
enamored
odious

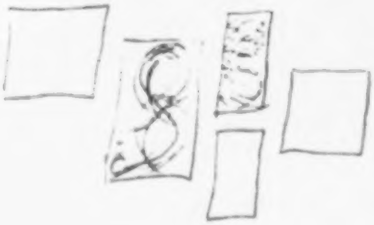
LESSON PLAN TWO

Show photos and/or artwork from each time period;

1920's



1600's



Lead an open discussion of visual similarities and differences between the styles.

Students create their own descriptive word list for each period based on the discussion. Example;

1920's	1600's
angular lines	intricate
art deco	circular
loose clothing	fancy
simple	too much
ect.	ect.

LESSON PLAN THREE

Teacher presentation on historical similarities between 1920's and 1600's and why the director would choose to update the 1680 script to the 1920's. (ie; post war celebration, economically wealthy, class conscious, cultural revolution, ect.)

Student Assignment:
Read The Way of the World

LIVE THEATRE PERFORMANCE EXPERIENCE

The Way of the World
by William Congreve

LESSON PLAN THREE

Lead an open discussion and critique of the performance.

Student assignment:
Write a brief newspaper review article on the performance.
The newspaper is published for the local Deaf community, so write the article as it pertains to the Deaf community.

LESSON PLAN FOUR

Students review and self-correct newspaper articles with guidance from teacher

SCRIPT TRANSLATION PROCESS

The next several class-times will be involved with reading the play together as a class and going through the translation process as a method or tool for reading. When the play has been completed, the class goes back and decides on which scene or act to be formally performed.

LESSON PLAN FIVE

Choose an act from the play to be translated into American Sign Language and then later performed.

As a whole group, discuss and brainstorm ideas for translation.
Teacher describes the intent or function of each English line and then the students offer ideas that match in concept in American Sign Language.
This process will reguire several (or more) lessons/class-times.
Script scene translation sample is attached:

Once the translation of the act is completed... preparation for performance is ready to begin. This process reguires a separate curriculum and schedule.

Each student will have their own script-booklet containing both English lines with notes written on the translation.

dormitives, those I allow. These provisos admitted, in other things I may prove a tractable and complying husband.

MILLAMANT

Oh horrid provisos! Filthy strong waters! I toast fellows, odious men! I hate your odious provisos!

MIRABELL

Then we're agreed. Shall I kiss your hand upon the contract? And here comes one to be a witness to the sealing of the deed.

Begin ✓

Enter MRS. FAINALL

MILLAMANT

Fainall, what shall I do? Shall I have him? I think I must have him.

Do-do? Do-do? Accept? (postive) Accept? (negative) Which?

MRS. FAINALL

Ay, ay, take him, take him, what should you do?

Accept - accept not which? ACCEPT!

MILLAMANT

Well then—I'll take my death I'm in a horrid fright—Fainall, I shall never say it—well—I think—I'll endure you.

(Stutter) True-biz accept - accept death same. Admit-never! (Stutter) maybe... think... suffer accept you.

MRS. FAINALL

Fie, fie, have him, have him, and tell him so in plain terms; for I am sure you have a mind to him.

Tell yes! Accept strait-forward!

MILLAMANT

Are you? I think I have; and the horrid man looks as if he thought so too. Well, you ridiculous thing you, I'll have you—I won't be kissed, nor I won't be thanked—here, kiss my hand though—so, hold your tongue now, and don't say a word.

Suspect dwell who? him/point,

True? True-biz. Point-he finish Know true. OK-OK Silly you.. Accept. (Gesture-2H up) kiss-m refuse, thank-me refuse... (gesture hold hand out for kiss) head shake yes — shhh, go-ahea

MRS. FAINALL

Mirabell, there's a necessity for your obedience: you have neither time to talk nor stay. My mother is coming, and, in my conscience, if she should see you, would fall into fits and maybe not recover time enough to return to Sir Rowland, who as Foible tells me is in a fair way to succeed. Therefore, spare your ecstasies for another occasion and slip down the back stairs, where Foible waits to consult you.

Mirabell, obey need you. Time-gone, Hurry My mother arrive soon. Mrs. F witness (gesture closed-5 ↑↓) Point crazy squirm. True-biz confron (face to face) Point-she temper-tantrum. ~~Point she~~ resolve before Rowland arrive questi concern (negative) Important (gesture-hold it) important Rowland Mrs. F relationship succeed... you sneak back out Foible ther- wait-wait wait.

MILLAMANT

Ay, go, go. In the mean time I suppose you have said something to please me.

261 *and don't* Q1, Q2 (don't Ww)

---

244 *dormitives* drinks to induce sleep

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MIRABELL

I am all obedience. *Exit*

MRS. FAINALL

Yonder Sir Wilfull's drunk, and so noisy that my mother has been forced to leave Sir Rowland to appease him; but he answers her only with singing and drinking. What they have done by this time I know not, but Petulant and he were upon quarrelling as I came by.

MILLAMANT

Well, if Mirabell should not make a good husband, I am a lost thing, for I find I love him violently.

MRS. FAINALL

So it seems, when you mind not what's said to you. If you doubt him, you had best take up with Sir Wilfull.

MILLAMANT

How can you name that superannuated lubber? Foh!

Enter WITWOUD *from drinking*

MRS. FAINALL

So, is the fray made up, that you have left 'em?

WITWOUD

Left 'em? I could stay no longer. I have laughed like ten christenings; I am tipsy with laughing. If I had stayed any longer I should have burst, I must have been let out and pieced in the sides like an unsized camlet! Yes, yes, the fray is composed; my lady came in like a *nolle prosequi* and stopped their proceedings.

MILLAMANT

What was the dispute?

WITWOUD

That's the jest, there was no dispute, they could neither of 'em speak for rage, and so fell a-sputtering at one another like two roasting apples.

Enter PETULANT *drunk*

275 *they have* Q1, Q2 (they may have Ww)
280 *when you* Q1, Q2 (for you Ww)
289 *their proceedings* Q1, Q2 (the proceedings Ww)

---

287 *pieced* enlarged with pieces of inserted material
287 *unsized camlet* unstiffened material, originally rich and Oriental, but subsequently a debased shoddy imitation
288 *nolle prosequi* term for ending legal proceedings

Now Petulant, all's over, all's well; Gad, my head begins to whim it about! Why dost thou not speak? Thou art both as drunk and as mute as a fish.

PETULANT

Look you Mrs. Millamant, if you can love me, dear nymph—say it—and that's the conclusion; pass on, or pass off—that's all.

WITWOUD

Thou hast uttered volumes, folios, in less than *decimo sexto*, my dear Lacedemonian, Sirrah Petulant: thou art an epitomiser of words.

PETULANT

Witwoud, you are an annihilator of sense.

WITWOUD

Thou art a retailer of phrases, and dost deal in remnants of remnants, like a maker of pincushions. Thou art in truth (metaphorically speaking) a speaker of shorthand.

PETULANT

Thou art (without a figure) just one half of an ass; and Baldwin yonder, thy half-brother, is the rest. A gemini of asses split would make just four of you.

WITWOUD

Thou dost bite, my dear mustard seed; kiss me for that.

PETULANT

Stand off! I'll kiss no more males; I have kissed your twin yonder in a humour of reconciliation till he (*hiccup*) rises upon my stomach like a radish.

MILLAMANT

Eh! Filthy creature! What was the quarrel?

PETULANT

There was no quarrel. There might have been a quarrel.

WITWOUD

If there had been words enow between 'em to have expressed

295 *whim it about* spin

300 *decimo sexto* a book of very small size in which each sheet is folded into sixteen leaves (whereas a folio is composed of sheets folded into two leaves)

301 *Lacedemonian.* Spartan brevity is Petulant's gift.

308 *Baldwin* an ass in the beast epic *Reynard the Fox* reprinted in 1694 (Davis)

308 *gemini* pair of twins

313 *radish* perhaps reminiscent of Sir Toby's difficulties with pickled herring in *Twelfth Night*, I, v, 114

provocation they had gone together by the ears like a pair of castanets.

PETULANT
You were the quarrel.

MILLAMANT
Me!

PETULANT
If I have a humour to quarrel, I can make less matters conclude premises. If you are not handsome, what then, if I have a humour to prove it? If I shall have my reward, say so; if not, fight for your face the next time yourself—I'll go sleep.

WITWOUD
Do, wrap thyself up like a woodlouse and dream revenge! And hear me, if thou canst learn to write by tomorrow morning, pen me a challenge: I'll carry it for thee.

PETULANT
Carry your mistress's monkey a spider! Go flea dogs, and read romances! I'll go to bed to my maid. *Exit*

MRS. FAINALL
He's horridly drunk. How came you all in this pickle?

WITWOUD
A plot, a plot, to get rid of the knight; your husband's advice; but he sneaked off.

Enter LADY [WISHFORT] *and* SIR WILFULL *drunk*

LADY WISHFORT
Out upon't, out upon't, at years of discretion, and comport yourself at this rantipole rate?

SIR WILFULL
No offence, aunt.

LADY WISHFORT
Offence! As I'm a person I'm ashamed of you—fogh! How

---

325 *woodlouse* reminiscent of *The Silent Woman*, II, iv, 140–42: 'Or a snaile, or a hog-louse: I would roule my selfe vp for this day, introth, they should not vnwinde me.'

328 *Carry . . . spider* bawdy, as in Marston, *The Malcontent* (ed. Bernard Harris, 1968) I, iii, 40–41:

PIETRO
How dost thou live nowadays, Malevole?

MALEVOLE
Why, like the knight, Sir Patrick Penlolians, with killing of spiders for my lady's monkey.

334 *rantipole* grossly ill-mannered

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you stink of wine! D'ye think my niece will ever endure such a borachio? You're an absolute borachio!

SIR WILFULL

Borachio!

LADY WISHFORT

At a time when you should commence an amour and put your best foot foremost—

SIR WILFULL

'Sheart, an you grutch me your liquor, make a bill—give me more drink, and take my purse! (*sings*)

Prithee fill me the glass
Till it laugh in my face
With ale that is potent and mellow;
He that whines for a lass
Is an ignorant ass,
For a bumper has not its fellow.

But if you would have me marry my cousin, say the word and I'll do't; Wilfull will do't, that's the word; Wilfull will do't, that's my crest; my motto I have forgot.

LADY WISHFORT

My nephew's a little overtaken, cousin, but 'tis with drinking your health; o' my word you are obliged to him.

SIR WILFULL

In vino veritas, aunt. If I drunk your health today, cousin, I am a borachio! But, if you have a mind to be married, say the word, and send for the piper, Wilfull will do't. If not, dust it away, and let's have t'other round. Tony! Ods heart where's Tony? Tony's an honest fellow, but he spits after a bumper, and that's a fault. (*sings*)

We'll drink and we'll never ha' done boys,
Put the glass then around with the sun boys,
Let Apollo's example invite us;
For he's drunk every night
And that makes him so bright
That he's able next morning to light us.

345 *laugh* Q1, Ww (laughs Q2)

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338 *borachio* the Spanish leathern bottle for wine, hence the term for drunkard and the name of the minor character in *Much Ado About Nothing*
342 *grutch* begrudge
349 *bumper* brim-full glass of wine
355 *In vino veritas* drunkards speak the truth

This 5-day unit is designed for low and middle-income students fom an urban setting for grades 9-12, in a special education environment. These students reading skills range from very low to high. Therefore the activities in the lessons are designed to encourage focusing, critical thinking, writing and some hands-on-activities. However, lots of discussion will be initiated for each lesson. The following lessons will provide students with an inside overview unit of the "Restoration Period" in a productive and exciting way.

Students will make a time line historical chart about women from the Restoration Period until present. We be using 3 different plays i. e., "The Rover," "The Way of the World," and "The Man of Mode." The students will take a close look at females during that period and compare how women are viewed today and valued as well as yesterday.

DAY 1-DAY 3 The students will select one of the female characters of their choice from each of the 3 plays and compare them. The students will not read the total play. The students will read the introduction to each play to decide upon the female character. Some students may want to read a bit more in depth to get a fuller picture of the character and this may or may not be permissible.

APPROACH: The teacher will help to speed-up the lesson by providing the class with some basic and interesting facts about the Restoration Period and how women were treated or noticed. The students will discuss the personalities, styles, dress, behaviors and manners of these women. From time to time, students may need to refer to different sections or specific lines of each play to understand each character in greater detail. Special needs students may need two to three days to gather this information and move forward. The teacher should be patient and sensible and allow the needed time so, the student will not become frustrated and give-up. The lesson may need to be explained more than once and in a different way.

DAY 4: After the unit has progressed for a few days other thoughts and themes will come forward. Today, will be a day of sharing, discussing and highlighting facts and information abstracted from the 3 plays we have perused in part. Each student will do a five minute oral class presentation. Ten minutes will be allowed at the end to summarize the newly found facts from the readings. Students will be allowed to present their thoughts in poetry, paintings, collages, etc. Students who are unable to do oral presentations comfortably may do an essay to be placed on display to share.

DAY 5: Today, we will have pre-discussions about the play, "The Way of the World."

The three suggested plays from the "Restoration Period": The Man of Mode, The Way of the World and The Rover.

Possible questions: 1) What are the sexual expectations of women today? 2) What were the sexual expectations of women during the Restoration Period? 3) Do some women make themselves more sexually available to men today than yesterday.? 4) Do women look at men differently today than they did during the Restoration Period? 5) What may have happened to women during the Restoration Period--had women been more independent or totally different than they are today? 6) Could there have been a women's magazine during the Restoration Period? 7) How many female rulers did we have during the Restoration Period? 8) How many females were involved in public politics? 9) What would have happened to female gangs during the Restoration Period? 10) What would have happened to women who kept secrets from their spouses or refused to ask their husbands permission for an example: an abortion, etc.

Themes, thoughts and ideas:

--money alliances

--marrying for love

--marrying who you love

--inheritances of fortunes

--marrying for money, prestige or by appointment

--having sex for favors

--having sex trying to hold on to a lover, relationship or husband.

BEST COPY AVAILABLE

Student Resources:

1. Aphra Behn, "The Rover." University of Nebraska Press, Lincoln and London, 1967.
2. William Congreve, "The Way of the World." A & C Black/London, W. W. Norton/New York, 1988.
3. George Etherege, "The Man of Mode." A & C Black/London, W. W. Norton/New York, 1988.

Other resources: Local and national newspapers, magazines and books.

Submitted by:

Patricia Maye-Wilson
Special Needs Teacher,
Madison Park High School

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THE WIVES EXCUSE   Thomas Southerne

This series of lessons is designed for students in an eleventh grade English class in an inner city public high school.

The class period lasts for 45 minutes.

The class has already had preparation in the historical background of the play. They have read other works that have acquainted them with much of the vocabulary of the period.

Act I   Scene 1

The class is divided into groups of four to six students so that each student can play the role of one footman (or more , if necessary). For example, a class of twenty four could be divided into four groups with one student taking the roles of Footmen 1 and 7.
Each group reads the scene simultaneously.

Students re-group according to the roles they played. All Footmen I together, all Footmen 2, etc.
One person is appointed scribe.
Students collaborate to list information that their character has imparted.

The class re-assembles as one group.
The information form each group is written on the chalkboard in brief phrases, grouped by role i.e. all information from Footman 1 on one panel, Footman 2 on another, etc.

Students are asked to list the characters in their notebooks that the Footmen have discussed. They should put one person on each page and under the name write anything that is known about the person as a result of the first scene. They will take these notes from what has been written on the chalkboard.

Working through the information imparted by the Footmen will lead the students to understand the author's purpose in beginning the play in this way.

The notes the students take will serve as a reference for the characters when they appear in the play and also help them to understand the plot as it unfolds.

After each reading assignment the students will be required to add any specific information they receive about the characters as they appear in the play.

Due to the fact that the language and conventions of restoration comedy are relatively alien to the students' own experience, they are often asked to read for content. When they are given a home assignment, they must spend enough time reading to answer specific questions. They are not required to understand everything in the play. Instead they focus on issues that enlighten them about the restoration, provide the basis for a discussion of current attitudes on the same subjects, and offer them the opportunity to relate their personal opinions.

Day 1

Students are asked to read Act I Scene I at home. The class proceeds as described on the first two pages.

Homelesson read pages 51 - 55 to find the answers to these questions:

1. What is Wilding's complaint?
2. Why did Springame's sister marry?
3. What does Springame suggest she do?
4. Does Mrs. Wittwould accept Springame's proposition? Why?
5. What do you think of Wittwould's intentions as expressed in lines 333-5?

Day 2

Review students' answers to questions.

Discuss Mrs. Wittwould's views on men, husbands and ladies' virtue.

Students volunteer for roles and read pages 55 -58

Classroom discussion:

Plot developments suggested by the converstion between Lovemore and Friendall. What could possibly happen as a result of Friendall's request? How does Mrs. Friendall say she feels about her husband? In your opinion is she justified?

Homelesson Read pages 59 -66 to answer these questions:

1. Why does Courtall's name fit so well?
2. What lines on page 60 hint at further plot development?
3. How does Mrs. Friendall help her husband save face?

Take notes on the references to "reputation" --- Mrs. Friendall's, Fanny's, Mrs. Wittwould's.

Day 3

Compare students' answers to questions from assignment.
Discuss information on "reputation".
Students read pages 66 and 67 silently.
Discuss the importance of "reputation" as it relates to Mr. and Mrs. Friendall as revealed on these two pages.
Two student volunteers read the roles of Springame and Mrs. Friendall to page 69. Have one student summarize their "plot"
Students continue reading through page 70 until someone can explain Lovemore's "hidden agenda."

Homelesson Read to page 78 Continue notes on "reputation." Be able to explain why Wilding thinks that women fall for him in spite of his character.

Day 4

Discuss "reputation" as it appears in the pages read the previous night. Progressssing through the assignment from beginning to end ask students to volunteer their observations from their notes and comment on the "character" of the various characters expressing their opinions.

Homelesson Read pages 78-83 Explain how the problem of the duel is resolved.

Day 5

Students explain the motives of Mrs. Friendall, Ruffles, Lovemore, and Springame.
Students take roles and read aloud pages 83 through 92.
Point out the ruse that Lovemore now puts into action.
Discuss: the things that damage a man's reputation, a woman's, the differences in the way that restoration society views a husband and a wife, the difference between Mrs. Wittwould and Mrs. Sightly.
Students read silently to page 95 until someone finds out why women are burdened with a double obligation with respect to reputation.

Homelesson read pages 97 - 105 to find the answers to these questions:
1. How does Mrs. Friendall justify her defense of her husband?
2. What does she know about Lovemore?
3. What is her opinion of him?
4. What is Lovemore's opinion of women in general?
5. How doen Sightly react to Wellvile's revelations?

Day 6

Students volunteer answers to homelesson questions.
Beginning at page 107, students read aloud, one speech each to the end of Act IV
Discuss whether or not Wittwould is upset at the loss of Sightly's Friendship. Find lines in the text that support the answer.
Students continue reading silently to discover Wittwould's plan. One student paraphrases the plot and Wittwould's motives.
Students assume roles and read through Scene V Act II. (small masks may be used)
Homelesson Finish the play

Day 7
Students debate the possibility/probability of Mrs. Friendall and Lovemore having a "future" together.
Discuss the importance of REPUTATION: Is it meaningful or superficial in

this play? Is it important in today's society? What is a "bad" reputation? How can it harm one? Are all members of society judged by the same standards? i.e. politicians? sports figures? entertainers? Does the reputation of a famous person have any effect on you?

As a final evaluation of the students experience with The Wives Excuse they will be asked to write an essay on one of the following topics:

1. Describe one character's view of marriage. How does it compare to your own?
2. Give an analysis of Wittwould's personalilty.
3. Explain "cuckolds make themselves."

M.L. Burke

Barry Lew June 2, 1992
Theatre Arts Teacher
Leominster High School
Leominster MA

A ONE MONTH LESSON PLAN FOR MASTER WORKS IN RESTORATION COMEDY

A) This lesson will be presented to Advanced Theatre Arts students, who have had one year of learning the basics concerning theatrical production. Students in this class must be recommended by their Theatre Arts Teacher and their Guidance Councelor. All students in this class have participated in a similar assignment before in basic Theatre Arts, called "Theatrical Dinner Party". Students in this assigment, were required to design a theme dinner party and research and create authenticity for such an evening.

This assignment could be executed through it's planning stages, or actually be presented in entirety by the class. At any given time, because of budget constraints, authenticity could be substituted with creativity. The main thrust of this assignment is the research, preparation and creative decisions that are needed in order to create a presentation.

A RESTORATION THEATRICAL PARTY

B) THE CLASS ASSIGNMENT IS TO CREATE AND DESIGN AN EVENING PARTY. THIS PARTY WILL BE DESIGNED AS IF TO TAKE PLACE

DURING A SPECIFIC TIME PERIOD AND PLACE, RESTORATION ENGLAND. BEYOND CLASS MEMBERS INVITED GUESTS WILL BE INVITED TO YOUR PARTY. EVERYTHING THAT YOUR GUESTS SEE, HEAR, TASTE, TOUCH AND SMELL WILL AFFECT THEIR PERCEPTIONS AND ENJOYMENT OF THE EVENING AND IS TOTALLY UNDER THE CLASS' CONTROL. THE CLASS MUST CAREFULLY DETERMINE AND PLAN THE FOLLOWING:

1) How will the class decorate the room?

2) What historical characters will be attending this evenings festivities?

3) Specifically, what mood/background music will be played throughout the evening?

4) What will everyone at the party be wearing, specifically, (the class members as characters, servers, entertainers etc.). How will the guests be greeted? (Guests may be instructed or encouraged to attend in costume, that decision is left up to the class)

5) Specifically, what foods and drink(s) will be served and how will they be served?

6) What special events will occur throughout the evening in order to enhance the experience?

7) What social conventions existed? How did people speak? What games did they play? How did they entertain

themselves during Restoration England?

8) What historical events might be used to enhance the evening?

C) AFTER A BRIEF INTRODUCTION, THE CLASS WILL BRAINSTORM IDEAS ABOUT HOW WE WILL BREAK UP INTO GROUPS, IN ORDER TO RESEARCH AND ANSWER THE ABOVE QUESTIONS. WHEN GROUPS AND GROUP LEADERS ARE DETERMINED, THE TEACHER MUST RECORD WHAT EACH STUDENT'S RESPOSIBILITIES WILL BE FOR THE ASSIGNMENT. A CONTRACT COULD BE DRAWN FOR EACH STUDENT, USING A BASIC FORM, THAT THE TEACHER AND STUDENT COULD BOTH AGREE UPON.

D) THE NEXT WEEK WILL TAKE PLACE IN THE SCHOOL LIBRARY WITH GROUPS CONDUCTING RESEARCH FOR THE ABOVE .QUESTIONS. DURING THAT TIME, IT IS NECESSARY FOR THE TEACHER TO SET ASIDE SPECIFIC TIMES FOR PROGRESS REPORT MEETINGS WITH EACH GROUP. THESE MEETINGS AND ALSO BEING PRESENT AT THE RESEARCH SESSIONS, WILL GIVE THE TEACHER A GOOD IDEA OF WHO IS PULLING THEIR OWN WEIGHT. RESEARCH TIME OUTSIDE OF CLASS WILL ALSO BE DETERMINED AT THE PROGRESS REPORT SESSIONS.

E) AT THE END OF THE WEEKLONG RESEARCH PERIOD (THIS TIME FRAME COULD BE FLEXIBLE) EACH GROUP WILL REPORT THEIR FINDINGS TO THE CLASS. EACH GROUP IS RESONSIBLE FOR BOTH AN ORAL AND WRITTEN PRESENTATION OF THEIR FINDINGS.

F) AFTER PRESENTATION OF GROUP REPORTS THE ENTIRE CLASS WILL

PARTICIPATE IN THE FOLLOWING LESSON:

1) All of the students, in this class, have completed an extensive unit on Viola Spolin's "Improvisation for the Theater". They should have an understanding of how to develop and use "POINTS OF CONCENTRATION" that are fully explained in her curriculum.

2) The purpose/goals of this unit is to have the students understand some of the costume fashions and styles of The Restoration Period and how these would affect and/or reflect a Restoration character's movement, expression and attitudes.

3) The approach/way that this lesson will be presented will follow the format presented in Viola Spolin's book mentioned in paragraph 1). This lesson be could integrated into an improvisation curriculum, or be used by itself with a class already familiar with Viola Spolin's methods.

a) First the class will view slides of Restoration prints of people (the ones that we saw in class would be great).

b) While they are watching, students will be asked specifically to jot down their descriptions of the fashion clothing and accesories that they see. What do they show us about these people? How do they look like these people feel? How does the clothing and wigs make them feel physically (i.e. the wigs on their heads) and emotionally? Can you project what they might be thinking?

c) After viewing the slides, we will discuss their thoughts and findings.

d) We will then do some improvisation exercises. The first improvisation exercises will use the entire class, in our open space, at the same time. Students will be told that the "POINT OF CONCENTRATION" is to imagine specifically what they would be wearing if they lived in the Restoration Period and how does this affect their movement. After thinking about it on their own, the teacher will then choose one student to be first actor and leader. When that person is ready call "curtain". First actor moves around stage in imaginary costume. After costume has been established, the other students will be told to join in the action when they are ready. While the action is going on, the teacher will side coach with these ideas. (Concentrate on how your head feels! Concentrate on your feet! Concentrate on your midsection! Without speaking greet your neighbor! Move along, greet someone else! Ignore eveything around you except the people in the scene!). When the entire class joins in, or when it looks like no one else will join in, call "cut" and have group sit ready for dicussion.

e) Discuss, how did you feel during exercise? What worked? What people looked like they belonged in those slides that we watched? What could you do to make your movement and manner more realistic?

f) The second improvisation will be conducted the same way as the first. However, the "POINT OF CONCENTRATION" this time will be, what do the clothes say about yoy and the way that you feel. Side coaching examples: (Stand in costume! Hold your head in costume! Look around in costume! Examine your space! Make contact with specific things around you! Examine your neighbor and what they are wearing!

g) Same discussion as subsection 5.

h) If time permits, do some "where" exercises, using our new imaginary costumes and manners.

4) Evaluation process. How many people involve themselves in the improvisations? Do the ones that usually lead the way, continue? Do students, who are usually reticent about joining, participate?

G) AT THIS TIME LESSON COULD BE CONCLUDED OR ACTUAL PARTY COULD BE EXECUTED.

H) EVALUATION PROCESS FOR THE ENTIRE LESSON:

STUDENTS WILL BE GRADED FOR THEIR GROUP WORK. INDIVIDUALLY AND ALSO THE GROUPS WILL BE GRADED. CLASSROOM PARTICIPATION WILL ALSO BE MEASURED ALONG WITH ENTHUSIASM AND THE ABILITY TO FULFILL THE ASSIGNED TASKS.

Virginia Byrne
Masterworks Class
June 1992

Restoration Comedy Curriculum Unit

One Week unit
Objective for Unit
Five 45-minute period lesson plans
Five assignments
One extra credit assignment
Suggestion for evaluation

"Understanding The Women of the Restoration"

Objective: To glimpse the mind of the 17th century English woman and to try to understand the attitudes that prevailed toward her through a study of the period's Female Playwrights,Actresses and Heroines.

Target Audience:College or Secondary Women's Studies' Course

Class #1

The Playwrights

Divide the class into five sections. Provide for each section readings from Fidelis Morgan's "The Female Wits" on and by the five writers:

Aphra Behn and "the Lucky Chance"
Catherine Trotter and "The Fatal Friendship"
Mary Delarivier Manley and "The Royal Mischief"
Mary Pix and "The Innocent Mistress"

2.

Susannah Centlivre and "A Wonder :a Woman Keeps a Secret"

This class should be spent reading the materials and preparing a brief oral report on the playwright and rehearsing one two-minute scene from the play assigned.

The rest of the class will be required to take notes on all reports.

Each section will also prepare a brief quiz on the materials which will be taken at the end of the week.

Assignment:

Read over your part of the presentation and pass in tomorrow your contribution to the written quiz for compilation by the instructor.

Class # 2

Perform the prepared presentations opening up to questions after each segment.

Assignment: Study notes for a quiz on material at the beginning of Class # 3.

Each section will be given a actress of the period to research and prepare a monlogue about which will be presented to the class as if it were a visit from this 17th century actress telling about herself.

3.

Rebecca Marshall
Elizabeth Barry
Nell Gwynne
Ann Bracegirdle
Margaret Hughes

Day # 3

Quiz compiled from the 50 questions passed in during yesterday's class.

Presentaion of the five monologues of the Seventeenth Century Actresses.

The monologues should also include a description of the theaters of the times and how the women were received in the plays.

Assignment:prepare for a quiz on the period theaters and the actresses presented.

Day # 4

Quiz on the assignment.

Divide class into the five sections again.
Pass out five designated scenes from Restoration Plays.

Give the groups time to read and analyze the scenes with an emphasis on the way women are within the context of the plays.

1700	Congreve's "The Way of the World" Act II sc. 1 lines 89-220 Fainall and Mrs. Mar wood
1675	Wycherly's "The Country Wife"Act II sc.1 to line 130 Pinchwife, Mrs. Pinchwife, Alithea
1677	Behn's "The Rover" Act III sc, 5 Florinda, Willmore
1676	Etheridge's "The Man of Mode"Act ii sc. 1
1632	Shirley's "Hyde Park" Act I sc.2

The scenes must be presented in the next class preferably in chronological order. The students should be encouraged to look at the whole play if not in detail at least in an overview.

Class #5

Presentation of the scenes followed by discussion led by the following questions:

Do you think that 17th Century England was a pleasant time and place to be a woman?Support the arguments.
Why were there no women playwrights prior to this period and why do you think they emerged at this time?
How were actresses viewed?Why were there no actresses on the English stage to this point and why did they emerge at this time?

5.

Assignment: Prepare a two page essay on one aspect of Women and the Restoration Theatre

EXtra Credit Assignment

This assignment can be offered at the beginning the the Unit.

Investigate women in government or the trades during this period including the Queen and prepare a written OR oral report.

Prepare a report on the art of the period looking at either Women Artists or Women in Art. This repart would open the possibilities of discussion of women as they are portrayed in Visual Art.

Tina Langson
Brockton High School
Brockton, MA 02401

RESTORATION COMEDY UNIT

I took some liberties with guidelines and devised activities for two different classes. Since I currently teach both freshmen and seniors, I planned these projects for them; however, I think the plans for The Relapse and The Rover are suitable for any high school year. I designed the activities for The Way of the World and comedy for seniors who are so sophisticated, urbane, witty, and literate they just astound.

I would allow a week for reading each play and one to two weeks for each activity.

Brockton High School is a large, urban school whose student body is racially, ethnically, and economically diverse. Course offerings are tracked on a basic to Advanced Placement level.

Tina Langson
Brockton high School
Brockton, MA 02401

These questions on The Way of the World are suitable for seniors, or for those students who have an extensive background in literary analysis. How many you assign is your choice. Many of these questions lend themselves to lengthy analysis.

Writing

1. What is there in Millament's character that makes her one of the most comic figures in literature?
2. How does Congreve portray the shallowness of his characters?
3. Comment upon Sir Ifor Evans' crticism that in this play, triumph occurs in the form of "the witty over the dull, of the graceful over the boorish."
4. What is there in this play that resembles the way people act today? What similarities do you see with your own racial, ethnic, or religious group?
5. In what ways are characters' personalities reflected by their surnames?
6. Draw a web of the relationships among the characters.
7. Diction is important in this play. "While I hated my husband, I could bear to see h im; but since I have despised him, he's too offensive. Find other such examples and explain the impact of the chosen words and their order in the sentence.
8. Mirabell says people commit rash acts in order to preserve their reputations. Discuss this statement in relation to the entire play.
9. What does Congreve say about women when Mirabell says, "a man may as soon make..., or a fortune by his honesty, as win a woman by plain dealing and sincerity." Support this assertion by citing quotations and referrring to events in the play.
10. Cite examples of Sir Willful's ignorance.
11. Discuss Millament's views of a woman's role in marriage. What is Mirabell's view of women? How are their views similar or unlike the views people hold today?
12. Discuss Mirabell as a man of sense, principles, and modesty. Contrast him to Petulant.
13. Discuss Millament as an independent woman.
14. What difficulties are presented to the reader by having characters mentioned in Act I not appear until Act II?

15. Discuss Edwin Muir's observation that Millament "is a sensitive girl in an insensitive world."

16. Discuss: Characterization is more important than plot in this play.

17. Comment on Ashley Thorndike's evaluation of WOTW "as a presentation of manners of a particular social group, as the refinement of raillery, flirtation and affection, as a model of style it is close to perfection." What are the typical actions (manners and beliefs) of your social (ethnic, religious, or racial) group?

Research

1. Compare and contrast sexual attitudes and mores during the Restoration and the Jazz Age.

2. In an art book, find drawings by Rowlandson and Hogarth. Which ones would you choose to illustrate this play? Why did you select them ?

3. Read a selection of poems by John Suckling. Why does Mrs. Fainall quote him? What is the relationship between his poetry and the play's plot?

4. Look up all the allusions to Greek mythology and write a short biography of each god and goddess.

Role Playing

1. Two teenage girls discuss their boyfriends.

2. Two women in their forties discuss their husbands.

3. Two teenage boys discuss their girlfriends.

4. Two men in their forties discuss their wives.

Bibliography

__________ Restoration Theatre Edward Arnold Publishers, Ltd. London 1965

Miner, Earl, ed. Restoration Dramatists Prentice-Hall, Inc. Englewood Cliff, NJ 1966

Nicoll, Allardyce British Drama Brown and Noble, Inc. NY 1963

Thorndike, Ashley British Comedy Cooper Square Publishers, Inc. NY 1965

Comedy as a Genre

Chose one of the following quotations to use as the basis of an analytical essay. This essay should be at least 1000 words and incorporate quotations and incidents from The Way of the World to substantiate your point of view.

1. "Art and discipline render seemly what would be unseemly without them." George Santayana "Carnival" Comedy: Meaning and Form

2. "Comedy aims at representing men as worse, Tragedy as better than in actual life." Aristotle Poetics chapter II

3. "Comedy is ... an imitation of persons inferior - not, however, in the full sense of the word bad." Aristotle Poetics chap. V

4. "Comedy, then, is an organically complete imitation of an action which is ludicrous; in language, embellished with each kind of artistic ornament, the several kinds found in separate parts of the play; in the form of action, not of narrative; with incidents arousing pleasure and laughter, wherewith to accomplish its kartharsis of such emotions." Nathan A. Swift, jr. Comedy: Meaning and Form

5. "One of the chiefest graces" of comedy and "the greatest pleasure of the audience is the chase of wit." Dryden An Essay of Dramatic Poesy

6. "Restoration comedy recreated a vivid likeness of that sophisticated part of society, which, however remote from the rest, marked this period historically and histrionically." Walter Sorrell Facets of Comedy

7. "It is the business of the comic poet to paint the vices and follies of humankind." Congreve Preface to The Double Dealer

Additional project for seniors: Read chapter 13 of Hobbes' Leviathan. Apply his philosophy of mankind's need for power to The Way of the World. This essay should be at least 1000 words and incorporate quotations and incidents from both primary sources to substantiate your thesis.

Tina Langson

A FINAL ACTIVITY FOR "THE ROVER"

I designed this activity for students who have trouble seeing the relevance of literature. I do not have a certain track in mind, for these students exist at all levels.

This as activity may draw its largest group of fans from those who believe writing to be one of their weaknesses.

Groups of four or five will work well in this project. I'd allow a week's time in the library and then two days for presentations.

DIRECTIONS: Now that we have finished our reading and discussion of The Rover, it is your job to adapt the play to a new setting. The time is the 1960's; the place, America. Your mission is to recast the characters in 60's roles; redefine the conflict in 60's causes; and set the whole to 60's music.

Example: Florinda and Hellena are the daughters of a US Army general who is stationed in Viet Nam. While their father is away, Florinda and Hellena's brother Anthony, an ROTC cadet at MIT, is their guardian. Seeking a little excitement, the sisters go to Woodstock where they meet Blunt, Willmore, et al, all of whom are draft resisters. Florinda and Hellena get themselves into a bit of a mess by falling in with a "hippie" crowd. Blunt and Willmore come to their aid, and a close friendship forms. Anthony, who has discovered their receipt from the travel agent, commandeers a National Guard helicopter and lands at Woodstock to bring his sisters back home and enroll them in a convent school. Anthony highly disapproves of Blunt and Willmore and their politics. (You continue from here.)

Suggested musical selections: The General -"Ballad of the Green Berets"; the sisters - "Born to Be Wild"; Blunt and Willmore - "Steet Fightin' Man"; Anthony - "Nowhere Man"; Lucetta - "Honky Tonk Women"

You will need to spend time in the IRC's doing research on the time period. There are books for specific decades and more general encyclopedic volumes in the Azure and Red IRC's. The Green IRC has books on music.

Tina Langson

CONFLICT IN "THE RELAPSE"

One of the thrusts of the ninth grade year at Brockton High, in both the English and social studies departments, is conflict and conflict resolution. This writing assignment, for advanced level students, follows their reading and discussing the play. Given the number of characters and the simplicity of plot, students will keep response journals rather than answer comprehension and critical thinking questions. Thus, the final assingment is to analyze one of the major conflicts in the play. Students must incorporate the appropriate terminology, have a clearly defined thesis, have supporting details, use quotations from the text, and analyze the cause(s), the style of conflict, and the resolution.

If your school has a computer lab, allow two class periods for them to type and print.

Peer editing, with two students reading each essay, is valuable in getting students to recognize good writing and to see their own weaknesses. If you decide on peer editing for the rough drafts, it's a good idea to have students use ID numbers rather than their names in order to insure an impartial reading. One class period required.

Sample peer editing sheet follows.
Conflict terminology sheet folloiws.

Paper's ID _______
Your ID _______

1. Copy down the thesis.

2. List all conflict terminology.

3. Copy the sentence that states the cause of the conflict.

4. List the details that support #3.

5. Copy the sentence that states the style of conflict.

6. List the details that support #5.

7. Copy the sentence that states the conflict resolution.

8. List the details that support #7.

9. Copy three direct quotations from the play used in the essay.

10. Write sp over misspelled words.
11. Write frag over fragments.
12. Write P over errors in punctuation.

13. Is the essay written in present tense?

14. Are there transitional words and phrases between paragraphs? From which paragraphs is trasnition lacking?

15. What I like best about your essay is

16. You could improve your essay by

Jo-Ellen S. Wood
Restoration Comedy
June 16, 1992

Three Week Plan for Class in Restoration Comedy

Class makeup:
This lesson plan is designed for an eleventh/twelvth grade elective survey course in drama. My classes are usually made up of a mixture of students with academic abilities from basic to advanced. They are mostly students from an affluent suburban community, but not all students are affluent. There are also Metco students of various backgrounds in the class.

Course background, overview:
In a survey course, the students would have read Greek and Medieval drama before encountering Restoration Comedy. (They would have read at least one play from Shakespeare in earlier grades.) In this course the students would have considered many aspects of drama, including the social, political, religious, intellectual, and even economic factors. They would have contemplated theatre as a part of its society rather than apart from its society. In keeping with this overall approach, after reading and discussing the theatrical and literary approaches, they would look at the historical setting of Restoration Comedy.

Objective:
The goal of this assignment is to extend students' understanding of theatre as an integral part of its society, and that a comedy of manners should be seen in the context of the Restoration Period.

Day 1:

The teacher will introduce Seventeenth Century history, Aphra Behn, and the manners and society of the Restoration. A chronology of major events and persons will be presented in a lecture/discussion format. Discuss changes in the theater since Shakespeare.

Assignment: Make a list of the proper topics for art and entertainment.

Day 2:

Divide the class into groups. Each group is to reach concensus about the following questions. The students must be prepared to explain and defend their decisions.

1. What are the major topics of today's entertainment?
2. Is there a difference between art and entertainment?
3. What are the appropriate topics for each?

In the last twenty minutes,hold a general discussion to allow a report from each group and to discuss the answers.

Day 3:

Describe the out of class assignment for the next two weeks. Before reading the play in class, the teacher should hand out a broadside proclaiming:

* * * * * * * *

The theatres are scheduled to be shut down indefinitely. This is necessary because of the moral corruption which the plays exhibit and encourage.

On the day after the class finishes reading the play, a hearing to determine the merit of this action will be held in the classroom. Each group of interested parties may offer evidence to a panel of judges which will make a final decision about whether to rescind or to enforce the decree.

* * * * * * * *

Divide the class into groups which will act as interested parties. You may find the following groups useful, but feel free to work out your own. The students themselves may discover other groups they would like to represent.

Puritans circa 1650 in England
Jacobites
Friends of Charles II
Servants and working class people circa 1650 in England
Playwrights of the Restoration Period
Playwrights of other times or cultures, ie. Sophocles, Shakespeare, Molière (The class would not yet have studied Ibsen or Rostand.)
Characters or real people from other periods of history which interest the students

The students will have time outside of class to research the group they represent while class time is given to reading and discussing the text. This will probably take about six class periods. The researchers are to learn about historical background, attitudes and beliefs, social and economic standing, education, leaders, and so forth for the group they represent. It would also be wise to be prepared for arguments which might be presented by opposition groups. Each group must also submit a preliminary and final outline of their information and a bibliography. It might be practical to set a time limit for each group's presentation.

Grading will be based on accuracy and thoroughness in both written and oral work.

Ideally, some teachers and students from outside the class could serve as the panel of judges. Obviously, this needs to be arranged well in advance of the "hearing."

Day 4:

The class will visit the library to begin finding sources for information. Begin group research.

Day 5 - 10:

Begin reading aloud in class ***The Rover***, by Aphra Behn. Students take parts for reading. I do not usually have students prepare their parts in advance, but we do interrupt ourselves to ask questions, check comprehension, and discuss the play. It is helpful to keep the following charts on a blackboard or sheets of newsprint. There should be one chart for each character containing some of the following information:

1. Character's name, physical and biographical information, and relationships with other characters.
2. Major effects on events and other characters
3. A few revealing and/or typical lines of dialogue.

Day 11 or 12:

Groups must turn in their preliminary outline and bibliography for research.

If a class reads particularly quickly, I would insert the following activity into the Restoration Unit.

Present the class a copy of the scene from Etherege's ***Man of Mode*** in which Harriet gives instrucion on the way to convince people that one is in love (Act III, scene i, lines 87 - 162). Divide the class into pairs. After a brief time of rehearsal, students may show the way in which they would deliver the scene

Day 13:

Read from Collier's ***View of the Immorality and Profanities of the English Stage*** and discuss the censorship issue. The students never have trouble relating this subject to modern cases.

Day 14:

The class period will be spent in hearing opinions for a decision about allowing the theaters to continue operation.

At the end of each unit, I ask the students to write an evaluation of the project. They are to tell what part of the course worked well for them and to make suggestions for what would have been better.

Paulette J. Idelson
June 16, 1992

Huntington Theatre Company
Master Works Study in Restoration Comedy

Assignment

Develop a teaching unit using Restoration England background and three plays studied thus far. The curriculum will be divided into day to day teaching units with discussion questions, writing assignments, activities, and quizzes.

Huntington Theatre Company
Master Works Study in Restoration Comedy

Teaching Unit Assignment

Target Class: High School Seniors

Objectives: Students will demonstrate knowledge of important historical events occurring in the seventeenth century.

Students will exhibit a basic understanding of characteristics of Restoration Comedy.

Students will compare codes of social behavior in seventeenth century England with contemporary codes of social behavior.

Time Frame: Twenty classes (1 - 1 1/2 hours per class)

Approach: Class discussion, reading and writing assignments, class activities, vocabulary quizzes, and test on entire unit.

Materials: Plays:

The Wives Excuse	(Thomas Southerne)
The Relapse	(John Vanbrugh)
The Way of the World	(William Congreve)

Handouts:

Seventeenth Century Chronology
Activity Projects
Writing Assignments
Restoration Period Vocabulary

Evaluation: Writing Assignments
Vocabulary Quizzes
Participation in Class Activities
Activity Project
Test on Entire Unit

Huntington Theatre Company
Master Works Study in Restoration Comedy

Day by Day Teaching Units

Day	
1	Introduction to Restoration Comedy Handout: Seventeenth Century Chronology
2	Codes of Social Behavior, Male/Female Relationships Lifestyle of the Upper Class
3	Restoration Comedy Character Types: Fops, rakes, mistresses, pseudo-wits Prologue and Epilogue Characternyms Homework: Read *The Wives Excuse* (Thomas Southerne) Handout: Vocabulary Sheet
4	Introduction of *The Wives Excuse* Biography of the playwright Where the play was first presented and how the audience liked it Description of the characters Handouts: Activity Projects Writing Assignments
5	Discussion of Play, Scene by Scene
6	Discussion of Play, Scene by Scene
7	Vocabulary Quiz Presentations of Activity Projects
8	Presentations of Writing Assignments Discussion Homework: Read *The Relapse* (John Vanbrugh) Handout: Vocabulary Sheet

Day	
9	Introduction of *The Relapse* Where the play was first presented and how the audience liked it Description of the characters Handouts: Activity Projects Writing Assignments
10	Discussion of Play, Scene by Scene
11	Discussion of Play, Scene by Scene
12	Vocabulary Quiz Presentations of Activity Projects
13	Presentation of Writing Assignments Discussion Homework: Read *The Way of the World* (Wm Congreve) Handout: Vocabulary Sheet
14	Introduction of *The Way of the World* Where the play was first presented and how the audience liked it Description of the characters Handouts: Activity Projects Writing Assignments
15	Discussion of Play, Scene by Scene
16	Discussion of Play, Scene by Scene
17	Vocabulary Quiz Presentations of Activity Projects
18	Presentation of Writing Assignments Discussion
19	Class time devoted to review of essential material covered in class.
Field Trip:	View a Restoration Comedy Play (or movie).
20	Test on entire unit.

The Wives Excuse

Discussion Questions

A. Why did Southerne create the footman scene at the beginning of the play?

B. What is the main plot of the play?
What are the secondary plots?

C. In a moral system of rewards and punishments vicious action should be punished and constancy in virtue should be rewarded. Is this true in "The Wives Excuse"?

Consider:

Mrs. Friendall
Friendall
Mrs. Wittwoud
Welville
Fanny

D. Could Southerne have created "The Wives Excuse" to depict real life in the world of 1691?

Writing Assignment

Write an alternate ending to the play. Be prepared to discuss your changes with the class.

Activities (Choose One)

A. Sketch a set for one act in the play. Indicate where props are to be placed.

B. Design the costumes for one scene in the play.

C. Describe a typical day in the life of one of the characters.

D. Explain the meaning of one song in the play.

Restoration Period Vocabulary Quiz

The Wives Excuse

Twenty Questions; Five points each

1.	chere entire	(whatever one wishes)
2.	bones	(dice)
3.	set	(wager)
4.	pretious	(precious)
5.	spark	(a fool)
6.	bilk	(cheat)
7.	joynture	(dowry)
8.	clutter	(clatter)
9.	borachio	(leather wine skin)
10.	pam	(jack of clubs)
11.	intelligence	(news, instructions)
12.	parl	(talk)
13.	writings	(marriage contracts)
14.	fresko	(in the fresh air)
15.	lanterlow	(card game)
16.	cogitabund	(meditating)
17.	upper galleries	(theatre seats for lowest classes)
18.	commodes	(womens' tall head-dresses)
19.	dog'd	(closely trailed)
20.	rake-hell	(rascal)

The Relapse

Discussion Questions

A. In the play Vanbrugh contrasts provincial life with town life. How do these life styles differ from one another?

B. What do the following characters desire?

Loveless
Amanda
Berinthia
Worthy
Lord Foppington
Young Fashion
Hoyden

State which characters are successful in achieving their desires.

C. Berinthia becomes Amanda's confidant in trying to deal with Worthy. How does she treat Amanda?

D. Contrast the philosophy of life of Hoyden and Amanda with that of Hoyden's Nurse and Berinthia.

Writing Assignment

A charge against Vanbrugh is that he offended deliberately against accepted social morality. Yet he presented contemporary conduct with a frankness and acceptance which delighted as much as it shocked.

What, in your opinion, are the major offenses which the play commits against morality?

Is anyone corrupted by the behavior of the characters?

Activities

A. Design a total look for Lord Foppington. Describe how he would attempt to achieve this look.

B. Act out the role of Lord Foppington, selecting parts of the play denoting his self-occupation with the role of a beau.

C. Sketch a set for one act in the play. Indicate where props are to be placed.

D. Explain the Epilogue spoken by Lord Foppington.

Restoration Period Vocabulary Quiz

The Relapse

Twenty Questions; Five points each

1.	portmantle	(traveling-bag)
2.	Jacobite	(supporter of James II)
3.	rents	(pay, or salary)
4.	by tale	(tally, counting by numbers)
5.	perspective	(telescope)
6.	bubble	(cheat)
7.	padnag	(easy-going)
8.	running horse	(racehorse)
9.	ombre	(a card game)
10.	strollers	(vagabonds)
11.	dégagé	(nonchalant)
12.	chatré	(castrated)
13.	physic	(medicine)
14.	babies	(dolls)
15.	Phtlasic	(asthmatic)
16.	scour	(run)
17.	skip-jack	(professional deceiver)
18.	Baal	(false god)
19.	murrain	(plague)
20.	gibberidge	(gibberish)

The Way of the World

Discussion Questions

A. Compare Mirabell with Fainall. How are they alike? How are they different?

B. Contrast the love scene between Millament and Mirabell with that between Lady Wishfort and Sir Rowland (Waitwell in disguise).

C. Which of the characters use the term "the way of the world"? What does it mean?

D. This play has been praised for the wit of its dialogue. Cite some examples.

Writing Assignment

Congreve's purpose in writing *The Way of the World* was to find a means of reconciling the ideals of moral conduct with the actualities of social experience at the time. Explain, by citing some examples from the play, how he endeavored to accomplish this goal.

Activities

A. Draw a chart depicting how some of the characters in the play are related to Millament.

B. Design costumes for Witwoud and Petulant

C. Design a set for a scene in the play.

D. Pretend you are Mirabell. Write a monologue revealing how you feel when you see Millament.

Restoration Period Vocabulary Quiz

The Way of the World

Twenty Questions; Five points each

1. prefer	(offer)
2. sufficiency	(ability)
3. fable	(plot)
4. bubbles	(victims of fraud)
5. buttered	(lavishly flattered)
6. humours	(moods)
7. shift	(take care)
8. understanding	(intellect)
9. condition	(gentle birth)
10. fobbed	(tricked)
11. of force	(of necessity)
12. prevent	(anticipate)
13. moity	(half)
14. streamers	(balloons)
15. peruke	(wig)
16. crips	(crisp)
17. watch-light	(night-light)
18. frippery	(old ragged clothes)
19. burnish	(grow plump)
20. strange	(reserved)

Dorothy Dudley
Masterworks Curriculum
Restoration Comedy Unit
16 June 1992

Congreve's The Way of the World

Objectives:

* To bridge the curriculum gap that currently exists between Shakespeare and Sheridan in the grade eleven British literature course for college prep. and honors level classes.

* To acquaint students with the historical background as well as the "look" and "feel" of the Restoration.

* To expose students to The Way of the World as a "masterpiece" of Restoration comedy.

* To familiarize students with use of denotative names [characternyms] in drama.

* To examine the significance of the title of the play in context of romantic relationships: *viz.* the hero/heroine; villain/ villainess.

* To explore various plot devices, characterizations, and conventions in comparison/contrast to Shakespearean drama and in anticipation of Sheridan and Wilde.

Estimated duration- two weeks

Procedures:

Week One: Introduction to the Restoration and to Congreve's The Way of the World.

* Day One- Before students begin to read the play itself, spend one or two days on Introduction. (See "The Restoration: An Introduction" enclosed)

* Day Three- Begin to read the play in class with students taking parts. Use this forum to explore the characternyms as Congreve applies them. Compare to Bunyan's allegorical use of names in Pilgrim's Progress.

* Day Four- Review the notes on "Love and Marriage in Congreve's England" before continuing to read with the class.

* Day Five- Review student responses to Mirabell as a prospective husband, (See homework Day 4, below). Some lively discussion will provide a chance to note the Restoration tendency for deference, verbal indirection, excessive politeness. These same tendencies may also abet the aims of self-seeking, manipulative types. Also review some characternyms: Fainall, Marwood, Witwoud, Petulant, Wishfort, etc.

Homework assignments:

* Day One-Read selections from Pepys' Diary : "Personal Affairs," "The Execution of a Regicide," "The Coronation of Charles II," "The London Fire."

* Day Two- Write a paragraph or two in which you compare/ contrast the "look" of Commonwealth (1649-1660) fashion with that of the Restoration. (See Exhibits A & B)

• Day Three - Begin to read The Way of the World. Complete Act I.

• Day Four- Prepare a brief summary of Mirabell's "love" matches as gleaned from your reading of the exposition in Act I. Comment on Mirabell as a potential husband. Does he seem like a promising prospect? Would he make a good husband by today's standards?

• Day Five- Read Acts II and III.

Week Two: Finish reading and analysis of The Way of the World.

• Day One- Since students have now completed three acts, they will need little help identifying characters once terms like wit, truewit, dunce, fop, rake, mistress, and coquette have been made clear. Ask the class to review mentally the events of the play. Have them comment on the relationships that they see. What has gone on between Mrs. Fainall and Mirabell? What about Mrs. Marwood and Mr. Fainall? What are the Fainalls feigning? What do you think of Millamant? Is she a match for Mirabell? Are Petulant and Witwoud serious love interests for Millamant? And what about Sir Wilfull Witwoud? Is he seroious at all?

• Day Two- Discuss the comic effect of Sir Wilfull's arrival. Note Congreve's use of the rustic as a clown. How are other characters made comic? Foible? Mincing? Lady Wishfort? Remember how Petulant's flaws were made to look like virtues by Witwoud in Act I? Does social class have something to do with comedy? Are any of these *stock characters* that we may expect to see again in comedy? Which ones? How do you know? Did Shakespeare make use of such characters so far as you know?

* Day Three- Begin by asking students if they were struck by any particular scene in Act IV. Then examine the famous "Proviso Scene," using the questions from the Huntington Study Guide as a basis for discussion.

* Day Four- Now that students have finished reading the play, it is important to ask for comments about the title. Have students locate the three times that the title is used. (Twice by Fainall; once by Mirabell) How does this title encapsulate what we have seen about love, marriage, money, manipulation, scheming, and human nature however civilized it might be? Does Congreve intend to have Millamant simply "dwindle into a wife?" Do any of the other female characters have any better chance for happiness than Millamant? What do you think Congreve's point is?

Homework Assignments:

* Day One- In a paragraph, summarize Lady Wishfort's objection to Mirabell as a suitor for Millamant. State the "problem" that Lady Wishfort's disapproval poses for Mirabell. Indicate in a separate paragraph the plan that Mirabell has put together in order to force Lady Wishfort's consent.

* Day Two- Read Act IV.

* Day Three-Read Act V.

* Day Four- Prepare final essay by exploring the following premise. According to experts, The Way of the World is a masterpiece of Restoration comedy, and it sets the standard for the comedy of manners as a literary genre. Defend this thesis by citing examples from the play. Be sure to define comedy of manners somewhere in your proof. (approx. 500 words)

Outcome:

- To give students a significant taste of the Restoration and its principal comedy.

- To establish the groundwork for future dramatic study, citing The Way of the World as an integral part of the evolution of British comedy of manners.

- To establish the **comedy of manners** genre as a basis for comparison when students study Sheridan's The Rivals and Wilde's The Importance of Being Earnest later in the course.

Bibliography:

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Huntington Theatre Company. The Way of the World: Study and Curriculum Guides. Boston: Huntington Theatre Company 1992.

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MASTERWORKS TEACHING UNIT (about 10 class days)

RESTORATION COMEDY

June 16, 1992

Bill Collins

Students for whom this curriculum is designed: a senior English IV class; college-bound students from both inner city and suburbs; in an independent (Jesuit) high school.

Goals of the unit.

Each student will:
- --have a heightened capacity for enjoying and appreciating a live performance of Congreve's The Way of the World.
- --understand the genre of comedy better--its vocabulary, traditions.
- --have a sense of Restoration comedy (comedy of manners).
- --have an understanding of the challenges of producing a classic script for a modern audience, particularly the actor's contribution and the problem of language.

Preparation: A reading of The Way of the World. Library research and group work as in the one-day lesson plan (June 2, Masterworks).

Day 1. Vocabulary of comedy and traditional stock characters of the genre.

Assignment: Read Act II, scene ii of Shakespeare's Merchant of Venice (Xerox) Prepare for reading aloud and think about how to bring these lines to life as an actor.

Day 2. a) ask for five volunteers to act the role of Launcelot; five others to act the father's role.
b) divide into five groups of five: two actors, three "coaches."
c) edit and adapt the script where needed.
d) today and tonight: rehearse the scene; look up the word cameo.

Day 3. Five performances.
Show video: PBS production
Discuss the importance of the actor's contribution to the total effect in comedy; cf. Charles Dean as Sir Willful Witwoud in the June 1992 Huntington production.

Assignment: read selections from Vanbrugh's The Relapse (Xerox).

Day 4. a) ask for new volunteers to act the roles of Lory and Fashion.
b) divide into five "companies"--two actors and three "coaches."
c) today and tonight, rehearse and adapt the script for performance; the focus this time is on the language.

Day 5. The Relapse: mini-performances; discuss the problems of language when producing a classic play, especially: allusion, alliteration and assonance, onomatopoeia, humor.
Assign one act of The Way of the World to each "company."

Assignment: each student read the assigned act, looking for a five-minute scene to present.

Day 6. In groups: a) choose the scene for presentation;
b) do one aloud reading, considering changes in the script (especially language);
c) rehearse, after selecting the actors in your group.

Assignment: work on your scene; the goal: to make the comedy come alive.

Day 7. Rehearse.

Days 8&9: Performances.
Discussion of the problems of acting and language in comedy.

Assignment: see your other teachers to get homework for the class you will miss tomorrow; do that homework.

Day 10. Performance at the Huntington.

Assignment: each student will write a five-paragraph essay based on the material in this unit. During the day of the play, be thinking about what topic interests you (see the suggestions from the Huntington Curriculum Guide, p.9 (Xerox)

Bring your choice of topic and a preliminary outline with you to class tomorrow.

Evaluation: in reading the writing assignments, the primary focus will be to see an appreciation for Restoration comedy in a modern production.

[SCENE II.—*Venice*.]

Enter [Launcelot Gobbo] (*the clown*) *alone*.

Laun. Certainly, my conscience will serve me to run from this Jew my master: the fiend is at mine elbow, and tempts me, saying to me, "Gobbo, Launcelot Gobbo, good Launcelot," or "good Gobbo," or "good Launcelot Gobbo, use your legs, take the start, run away." My conscience says "No; take heed honest Launcelot, take heed honest Gobbo," or as aforesaid

46. men!] men. *Q, F*.   *Cornets*] *as Dyce; om. Q; after l. 45 F.*

Scene ii

Scene ii] *Rowe; om. Q, F.*   *Venice*] *Rowe; om. Q, F; Venice. A Street Capell.* Launcelot Gobbo] *Capell; om. Q, F;* Launcelot *Rowe*.   1. *Laun.*] *Rowe; Clowne. Q, F.*   will] *Q, F;* will not *Halliwell*.   3, 4, 5. Gobbo] *Q2;* Iobbe *Q, F;* Job *F3*.   6. away.] away, *Q*.   7, 8. Gobbo] *Q2;* Iobbe *Q, F;* Job *F3*.

44. *to the temple*] i.e. to take the oath (so Eccles); on his next appearance (II. vii) Morocco is ready for the hazard. For *temple* = church, cf. *Ado*, III. iii. 171.

46. *blest*] blessedest is perhaps implied from the following superlative (cf. Abbott, ¶398).

Scene ii

S.D. clown] probably in two senses; (1) the part was played by the clown of the company, and (2) Launcelot is from the country, a rustic. For the double meaning cf. *ATL.*, II. iv. 66–7.

1. *serve*] allow; cf. IV. i. 440. Halliwell emended because conscience clearly advises *against* running away, but it is dangerous to try confusions with Launcelot. He may well mean that although conscience speaks against it, he will show good reason why he should go—so his conscience must allow it (cf. ll. 26–8 below: "in my conscience, . . .")

2 ff. *the fiend . . . tempts me, . . .*] Launcelot imagines himself the central character of a morality play (cf. J. Isaacs, *Shakespeare and the Theatre* (1927), p. 94). Such arguments were common in Elizabethan literature; for example, E. Hutchins, *David's Sling* (1581) which contains "A battel betweene the Diuel and the Conscience: . . . made in forme of a Dialogue" (K5).

3–5. *Gobbo . . . Gobbo*] Launcelot affects legal precision.

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"honest Launcelot Gobbo, do not run, scorn running with thy heels." Well, the most courageous fiend bids me pack, "Fia!" says the fiend, "away!" says the fiend, "for the heavens rouse up a brave mind" says the fiend, "and run." Well, my conscience hanging about the neck of my heart, says very wisely to me: "My honest friend Launcelot"—being an honest man's son, or rather an honest woman's son, for indeed my father did something smack, something grow to; he had a kind of taste;—well, my conscience says "Launcelot budge not!"—"Budge!" says the fiend,—"Budge not!" says my conscience. "Conscience" say I, "you counsel well,—Fiend" say I, "you counsel well,"—to be rul'd by my conscience, I should stay with the Jew my master, who (God

9. heels.] *Q2;* heeles; *Q, F*.   10. Fia!] fia (*italic*) *Q, F;* Via *Rowe*.   away!] away *Q, F*.   11. for] *Q, F;* 'fore *Collier* (ii).   12. run.] *Q2;* runne; *Q, F*. 18. not!] not, *Q, F*.   Budge!] bouge *Q, F*.   19. not!] not *Q, F*.   conscience.] *Q2;* conscience, *Q, F*.   20–1. I, . . . I,] I . . . I *Q, F*.   20. well] *Q, F;* ill *Theobald*.   21. well] *Q, F;* ill *Q2*.   22. who (God] *Q2;* (who God *Q, F*.

8–9. *scorn . . . heels*] Cf. *Ado*, III. iv. 50–1: "O illegitimate construction! I scorn that with my heels."

10. *pack*] be gone.

Fia!] It. *via*; "an aduerbe of encouraging, much vsed by riders to their horses, and by commanders" (Florio, *World of Words* (1598), quoted Dyce). Elsewhere in Shakespeare the more usual form *via* is found; here the spelling may be influenced by *fiend* following, or may represent a dialect (southern) form (cf. Kökeritz, p. 323).

11. *for the heavens*] 'fore heaven, by heaven; a petty oath (cf. Jonson, *The Case is Altered* (1609), I. v. 42–3: "for the heauens you mad *Capriccio*, hold hooke and line"). The wit lies in making the fiend use it (so Capell).

11–12. *brave . . . run*] For a similar absurdity, see *1 H 4*, II. iv. 51–4: "darest thou be so valiant as to play the coward with thy indenture, and show it a fair pair of heels and run from it?" (so Pooler).

13. *hanging . . . heart*] i.e., like the timid wife or mistress—a variant of Hamlet's "conscience doth make cowards of us all" (so *N.C.S.*).

15. *honest*] For *honest* = chaste, faithful, cf. *Lr.*, I. ii. 9.

16. *something*] adv., to some degree, a little.

smack] have a flavour; for figurative use cf. *John*, I. i. 208–9.

17. *grow to*] "A household phrase applied to milk when burnt to the bottom of the saucepan, and thence acquiring an unpleasant taste" (Clarendon). But there is probably a bawdy implication; cf. *Ven.*, 540 and Webster, *Devil's Law Case* (1623), I. ii. 278: "how they grow together". *taste*] Cf. *Lucr.*, 699: "His taste delicious, . . ."

20–1. *well . . . well*] Q2's other "corrections" in this scene (especially at l. 35 below) show a lack of humour; there is no reason to believe that *ill* is authoritative.

22–3. *God . . . mark*] Probably originating as a formula to avert an evil omen (so *O.E.D.*), the phrase was used as an apology before a profane or indecent remark; cf. *Gent.*, IV. iv. 21.

bless the mark) is a kind of devil; and to run away from the Jew I should be ruled by the fiend, who (saving your reverence) is the devil himself: certainly the Jew is the very devil incarnation, and in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew; the fiend gives the more friendly counsel: I will run fiend, my heels are at your commandment, I will run.

Enter Old GOBBO *with a basket.*

Gob. Master young man, you I pray you, which is the way to Master Jew's?

Laun. [*Aside.*] O heavens! this is my true-begotten father, who being more than sand-blind, high gravel-blind, knows me not,—I will try confusions with him.

Gob. Master young gentleman, I pray you which is the way to Master Jew's?

Laun. Turn up on your right hand at the next turning, but at the next turning of all on your left; marry at the very next turning turn of no hand, but turn down indirectly to the Jew's house.

Gob. Be God's sonties 'twill be a hard way to hit,—can

23. mark)] *Q, F.* 26. incarnation] *Q, F;* incarnall *Q2.* 27. but] *Q; om. F.* 31. young man] *Q2; hyphened Q, F.* 33. S.D.] *Johnson; om. Q, F.* heavens!] heauens, *Q, F.* 35. confusions] *Q, F;* conclusions *Q2.* 37. Jew's?] *Q2;* Iewes. *Q, F.* 38. up on] *Q;* vpon *F.* 42. Be] *Q, F;* By *F4.*

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25. *saving your reverence*] an apology for an indelicate remark; cf. Harrington, *Metamorphosis of Ajax* (1596), ed. 1814, pp. vii–viii: "old Tarlton was wont to say, this same excellent word save-reverence, makes it all mannerly."

26. *incarnation*] Cf. Mistress Quickly's blunder, *H 5*, II. iii. 35 (so *N.C.S.*).

31. *you*] Old Gobbo changes to the more familiar "thou" when he accepts Launcelot as his son (l. 87) (so Furness).

31–2. *the . . . Jew's*] The question is ludicrous, for 5,000 Jews could live in the Ghetto at Venice (cf. C. Roth, *R.E.S.*, IX (1933), 150–2).

34. *sand-blind*] purblind; "a vulgar phrase for it, as *stone-blind* is for those who are quite so: Launcelot finds a blind between these, which he calls—'*gravel-blind*'" (Capell).

high] an intensitive; cf. "high good turn" (*Tit.*, I. i. 397).

35. *confusions*] Cf. "try conclusions" (*Ham.*, III. iv. 195).

38–41. *Turn . . . house*] Warburton compared an "indirection" in Terence, *Adelphi*, IV. ii: "ubi eas præterieris, / Ad sinistram hac recta platea: ubi ad Dianæ veneris / Ito ad dextram. prius quam ad portam venias, . . ."

42. *Be God's sonties*] By God's saints; probably from L. *sanctus*, -i, or old forms of saint such as sont, sant, sante. *Be* is a dialect form.

you tell me whether one Launcelot that dwells with him, dwell with him or no?

Laun. Talk you of young Master Launcelot? [*Aside.*] Mark me now, now will I raise the waters;—talk you of young Master Launcelot?

Gob. No "master" sir, but a poor man's son,—his father (though I say't) is an honest exceeding poor man, and (God be thanked) well to live.

Laun. Well, let his father be what a will, we talk of young Master Launcelot.

Gob. Your worship's friend and Launcelot sir.

Laun. But I pray you ergo old man, ergo I beseech you, talk you of young Master Launcelot.

Gob. Of Launcelot an't please your mastership.

Laun. Ergo Master Launcelot,—talk not of Master Launcelot father, for the young gentleman (according to fates and destinies, and such odd sayings, the Sisters Three, and such branches of learning), is indeed deceased, or as you would say in plain terms, gone to heaven.

Gob. Marry God forbid! the boy was the very staff of my age, my very prop.

44. no?] *Q2;* no. *Q, F.* 45. Launcelot?] *Q2;* Launcelet, *Q, F.* S.D.] *after* now, (*l. 46*) *Johnson; om. Q, F.* 47. Launcelot?] *Q2, F;* Launcelet. *Q.* 53. sir] *Q; om. F.* 55. Launcelot.] *Q, F;* Launcelet? *Q3.* 63. forbid!] forbid, *Q, F.*

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45. *Master*] Carter, a rich yeoman, declines the title in *Witch of Edmonton* (pf. 1621), I. ii: "No Gentleman, I, Mr. *Thorney*; spare the Mastership, call me by my name, *John Carter*; Master is a title my Father, nor his before him, were acquainted with."

46. *waters*] i.e., tears.

50. *well to live*] well to do; cf. *Wint.*, III. iii. 125. Perhaps old Gobbo thought it meant "with every prospect of a long life" (Furness' paraphrase).

53. *Your . . . Launcelot*] Steevens compared *LLL.*, V. ii. 574: "Your servant, and Costard," where Costard seems to deprecate the title of Pompey the great.

54. *ergo*] therefore (from L.). The word was ludicrously overworked; according to Nashe, Harvey was "accustomed to make it the Faburden [or refrain] to anie thing hee spake . . . he was cald nothing but *Gabriell Ergo* vp and downe the Colledge" (*Wks*, III. 66–7). Clowns frequently used it on the stage; cf. *All's W.*, I. iii. 53, and *Err.*, IV. iii. 57.

58. *father*] a common form of address to an old man; cf. *Lr.*, IV. vi. 72.

60. *Sisters Three*] the Fates. The humour lies partly in the tautology of these "odd sayings", and partly in the incongruous elevation of style; cf. the heroics of Thisbe (*MND.*, V. i. 343), and Pistol (*2 H 4*, II. iv. 213).

Laun. [*Aside.*] Do I look like a cudgel or a hovel-post, a staff, or a prop?—Do you know me father?

Gob. Alack the day! I know you not young gentleman, but I pray you tell me, is my boy (God rest his soul) alive or dead?

Laun. Do you not know me father?

Gob. Alack sir I am sand-blind, I know you not.

Laun. Nay, indeed if you had your eyes you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son,—[*Kneels.*] give me your blessing,—truth will come to light, murder cannot be hid long, a man's son may, but in the end truth will out.

Gob. Pray you sir stand up, I am sure you are not Launcelot my boy.

Laun. Pray you let's have no more fooling about it, but give me your blessing: I am Launcelot your boy that was, your son that is, your child that shall be.

Gob. I cannot think you are my son.

Laun. I know not what I shall think of that: but I am Launcelot the Jew's man, and I am sure Margery your wife is my mother.

Gob. Her name is Margery indeed,—I'll be sworn if thou be Launcelot, thou art mine own flesh and blood:

65. S.D.] *Collier; om. Q, F.* 66. prop?] prop: *Q, F.* you] *Q, F; you not Dyce (ii).* father?] Father. *Q, F.* 67. day!] day, *Q, F.* 68. God] *F;* GOD *Q, Q2.* 69. dead?] dead. *Q, F.* 70. father?] *Q2;* Father. *Q, F.* 75. S.D.] *Collier; om. Q, F.* 76. murder] *F;* muder *Q;* Murther *Q2.* 80. fooling] *Q2, F;* fooling, *Q.*

73–4. *it . . . child*] proverbial, but usually transposed (cf. Tilley, 309).

75. *give . . . blessing*] Henley (Var. '78) saw allusions to the deception practised on the blindness of Isaac; cf. the recognition by feeling Launcelot's hair.

75–6. *truth . . . long*] two proverbs (cf. Tilley, M1315 and T591). They are combined in Kyd, *Spanish Tragedy* (1594), II. vi. 58–60: "The heauens are lost, murder cannot be hid: / Time is the author both of truth and right, / And time will bring this trecherie to light."

80. *fooling*] Q's comma might indicate that *about it* should be spoken *sotto voce*, in parenthesis; Launcelot allows himself the freedom of fooling about everything else.

82. *child . . . be*] Launcelot probably jokes on the idea of "second childhood" in old age, or else he means that his duty to his father shall, for the future, shew him to be his child (so Steevens).

Lord worshipp'd might he be, what a beard hast thou got! thou hast got more hair on thy chin, than Dobbin my fill-horse has on his tail.

Laun. It should seem then that Dobbin's tail grows backward. I am sure he had more hair of his tail than I have of my face when I last saw him.

Gob. Lord how art thou chang'd! How dost thou and thy master agree? I have brought him a present; how 'gree you now?

Laun. Well, well, but for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground; my master's a very Jew,—give him a present? give him a halter!—I am famish'd in his service. You may tell every finger I have with my ribs: father I am glad you are come, give me your present to one Master Bassanio, who indeed gives rare new liveries,—if I serve not him, I will run as far as God has any ground. O rare fortune! here

90. got!] got; *Q, F.* 91. fill-horse] *Pope (ii);* philhorse *Q, F;* Thill-horse *Theobald.* 93. of his] *Q, F;* on his *Rowe.* 94. have] *Q, F;* had *Johnson.* of my] *Q, F;* on my *F3.* last] *Q2;* lost *Q, F.* 95. chang'd!] changd: *Q, F.* 96. agree?] *Q2;* agree, *Q, F.* 101. present? . . . halter!] present, . . . halter, *Q, F.* 106. fortune!] fortune, *Q, F.*

89. *Lord . . . be*] *Lord* is an exclamation, and *worshipp'd might he be* a phrase used to avoid irreverence (so Pooler).

what a beard] Stage tradition makes Old Gobbo feel the back of his son's head, and mistake the long hair for a beard (so Staunton).

91. *fill-horse*] a horse which draws in the "fills", or shafts; cf. *Troil.*, III. ii. 48. Another form was "thills".

92–3. *backward*] i.e., shorter, with a possible reference to the position of Launcelot's "beard" (cf. l. 89, note; so Pooler).

98–9. *set . . . rest*] determined; the phrase originated in a card game called Primero, where it means to venture one's final stake or reserve (so *O.E.D.*). This is illustrated in *Err.*, IV. iii. 27. The pun on *rest*, which Launcelot makes explicit, is reinforced by another use of the phrase, unconnected with gaming, in the sense of take up one's abode; so Lodge, *Rosalynde* (1590), ed. W. W. Greg (1907), p. 51: "Aliena resolved there to set up her rest, . . . and so became mistress of the farm." See also *Rom.*, v. iii. 110, and *Lr.*, I. i. 125 where both senses may be implied.

100. *very*] in the fullest sense.

102. *service.*] "The Q. period denotes stage-business; probably the traditional action by which La[u]ncelot seizes his father's hand and brings it into contact with the fingers of his own left hand which are extended riblike over his chest" (*N.C.S.*).

103. *me*] ethic dative.

105–6. *as far . . . ground*] proverbial; Pooler compared *R 2*, I. iii. 251–2: "I will ride, / As far as land will let me."

comes the man, to him father, for I am a Jew if I serve the Jew any longer.

Enter BASSANIO *with* [LEONARDO *and*] *a follower or two.*

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(*Exit* WATERMAN)

LORY
So. Now, sir, I hope you'll own yourself a happy man, you have outlived all your cares.

FASHION
How so, sir?

LORY
Why, you have nothing left to take care of.

FASHION
Yes, sirrah, I have myself and you to take care of still.

LORY
Sir, if you could but prevail with somebody else to do that for you, I fancy we might both fare the better for't.

FASHION
Why, if thou canst tell me where to apply myself, I have at present so little money and so much humility about me, I don't know but I may follow a fool's advice.

LORY
Why then, sir, your fool advises you to lay aside all animosity, and apply to Sir Novelty, your elder brother.

FASHION
Damn my elder brother!

LORY
With all my heart; but get him to redeem your annuity, however.

FASHION
My annuity! 'Sdeath, he's such a dog, he would not give his powder-puff to redeem my soul.

LORY
Look you, sir, you must wheedle him, or you must starve.

FASHION
Look you, sir, I will neither wheedle him, nor starve.

LORY
Why, what will you do then?

FASHION
I'll go into the army.

LORY
You can't take the oaths; you are a Jacobite.

FASHION
Thou may'st as well say I can't take orders because I'm an atheist.

LORY
Sir, I ask your pardon; I find I did not know the strength of your conscience so well as I did the weakness of your purse.

FASHION
Methinks, sir, a person of your experience should have known that the strength of the conscience proceeds from the weakness of the purse.

---

50 *powder-puff* for the wig, not the face
55 *Jacobite* a supporter of James II

LORY
Sir, I am very glad to find you have a conscience able to take care of us, let it proceed from what it will; but I desire you'll please to consider, that the army alone will be but a scant maintenance for a person of your generosity (at least as rents now are paid). I shall see you stand in damnable need of some auxiliary guineas for your *menus plaisirs*; I will therefore turn fool once more for your service, and advise you to go directly to your brother.

FASHION
Art thou then so impregnable a blockhead, to believe he'll help me with a farthing?

LORY
Not if you treat him *de haut en bas*, as you use to do.

FASHION
Why, how wouldst have me treat him?

LORY
Like a trout—tickle him.

FASHION
I can't flatter.

LORY
Can you starve?

FASHION
Yes.

LORY
I can't. Good-bye t'ye, sir— (*Going*)

FASHION
Stay; thou wilt distract me! What wouldst thou have me say to him?

LORY
Say nothing to him, apply yourself to his favourites, speak to his periwig, his cravat, his feather, his snuff-box, and when you are well with them—desire him to lend you a thousand pounds. I'll engage you prosper.

FASHION
'Sdeath and furies! Why was that coxcomb thrust into the world before me? O Fortune! Fortune!—thou art a bitch, by Gad. (*Exeunt*)

---

66 *rents* pay, or salary
68 *your menus* you menu (Q1): *menus plaisirs* trifling pleasures

FASHION
And how the devil wilt thou do that?

COUPLER
Without the devil's aid, I warrant thee. Thy brother's face not one of the family ever saw; the whole business has been managed by me, and all the letters go through my hands. The last that was writ to Sir Tunbelly Clumsey (for that's the old gentleman's name), was to tell him, his lordship would be down in a fortnight to consummate. Now, you shall go away immediately, pretend you writ that letter only to have the romantic pleasure of surprising your mistress; fall desperately in love as soon as you see her; make that your plea for marrying her immediately, and, when the fatigue of the wedding-night's over, you shall send me a swinging purse of gold, you dog you.

FASHION
Egad, old dad, I'll put my hand in thy bosom now.

COUPLER
Ah, you young hot lusty thief, let me muzzle you!—(*Kissing*) Sirrah, let me muzzle you.

FASHION (*Aside*)
P'sha, the old lecher!

COUPLER
Well; I'll warrant thou hast not a farthing of money in thy pocket now; no, one may see it in thy face.

FASHION
Not a souse, by Jupiter!

COUPLER
Must I advance then? Well, sirrah, be at my lodgings in half an hour, and I'll see what may be done; we'll sign, and seal, and eat a pullet, and when I have given thee some farther instructions, thou shalt hoist sail and be gone. (*Kissing*) T'other buss, and so adieu.

FASHION
Um! P'sha!

COUPLER
Ah, you young warm dog you, what a delicious night will the bride have on't. (*Exit* COUPLER)

FASHION
So, Lory; Providence, thou seest at last, takes care of men of merit; we are in a fair way to be great people.

257 *fortnight* (CE) forthnight (Q1)
270 *souse* sou

LORY
Ay, sir, if the devil don't step between the cup and the lip, as he uses to do.

FASHION
Why, faith, he has played me many a damned trick to spoil my fortune, and egad I'm almost afraid he's at work about it again now; but if I should tell thee how, thou'dst wonder at me.

LORY
Indeed, sir, I should not.

FASHION
How dost know?

LORY
Because, sir, I have wondered at you so often, I can wonder at you no more.

FASHION
No? what wouldst thou say if a qualm of conscience should spoil my design?

LORY
I would eat my words, and wonder more than ever.

FASHION
Why, faith, Lory, though I am a young rake-hell, and have played many a roguish trick, this is so full-grown a cheat, I find I must take pains to come up to't, I have scruples—

LORY
They are strong symptoms of death; if you find they increase, pray, sir, make your will.

FASHION
No, my conscience shan't starve me neither. But thus far I will hearken to it, before I execute this project. I will try my brother to the bottom, I'll speak to him with the temper of a philosopher; my reasons (though they press him home) shall yet be clothed with so much modesty, not one of all the truths they urge shall be so naked to offend his sight. If he has yet so much humanity about him as to assist me (though with a moderate aid), I'll drop my project at his feet, and show him I can do for him much more than what I ask he'd do for me. This one conclusive trial of him I resolve to make—

Succeed or no, still victory's my lot;
If I subdue his heart, 'tis well; if not,
I shall subdue my conscience to my plot.
(*Exeunt*)

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From: The [illegible] Curriculum Guide

WRITING ASSIGNMENTS

1. Write a short story or poem using words from the vocabulary list in the study guide for this play.

2. Choose a character in this play and write an entry for his or her diary, dealing with some events in the play.

3. Write an inner monologue for any of the characters of *The Way of the World*, revealing his/her innermost thoughts, e.g., what Mirabell really thinks about Fainall, Witwoud, and Petulant, or how he feels when he sees Millamant.

4. Pretend you are one of the characters from the play. Write a letter to a friend about what is happening to you. Or, write to one of the characters you don't speak to on stage.

5. Write a paper comparing any two characters from *The Way of the World*.

6. Write a sequel to *The Way of the World*.

7. Write a script for the story of Little Red Riding Hood (another fairy tale or fable would also do) in the style of William Congreve. Have your script acted out in front of the class.

8. "Conflict" in a narrative arises from a problem; defining it attempts to put in general terms the nature of the struggle of the narrative's story. Be alert to the nature of the struggle in *The Way of the World*. Prepare by recalling stories that show a struggle of each of these three types: Man vs. Nature, Man vs. Society, Man vs. Himself. Write a paper analyzing one of these conflicts in *The Way of the World*.

9. Write an essay analyzing a central theme presented in *The Way of the World*.

10. Write a short story based on one of the themes in *The Way of the World*.

11. Write a review of the HTC production of *The Way of the World*. Have it published in your school newspaper. Be sure to send us a copy.

Restoration Comedy

This unit is intended for use in a senior English I Honors class whose subject is a survey of British Literature. These students are middle class suburban students who have very little awareness of this time period in British history and of the development of comedy and of satire.

The purpose of this unit is to allow the students to see the historical background to the period in British history known as The Restoration, what preceded it and what followed. The students will also examine three comedies from this period. They will study these not only as literary pieces but also as social commentaries of their time. They will also learn about the development and uses of satire, and they will examine the elements and uses of satire in the three comedies.

Attached are group activities, all of which involve research to some degree. Putting the students in pairs allows them to work with each other and help each other in finding information about this - to them - obscure period in history. The activities directly related to the reading of the play are designed to help them read the play properly, examine the language and content. Reading scenes aloud in class is an excellent way to assist the students with the strange - to them - style. If possible, obtain a recording of one of the plays done by a professional company of actors. Such a listening experience can provide additional insight on how to read these plays. All of these activities are designed to enhance in some way the student's understanding and appreciation of the plays.

The evaluation process for this unit could be varied. First of all, the students will present their background research and visual aid. This project will include an oral presentation, a written report (with sources listed), and a visual aid, all of which aspects can be graded. The same procedure can be followed with the topics specifically relating to the reading of the plays. Here too, an oral presentation can be given, as well as a written discussion of the related topic, both of which can be graded.

Finally after the reading of the plays has been completed I like to have the students try to relate the plays to each other by having them discuss the pairings I have listed. I also would ask the student to come up with their own pairs. Pairs should not be limited to characters, but could include themes, settings, whatever.

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English I Honors - Unit on Restoration Comedy

In groups of 2 or 3, students will research the following background topics and make presentations to the class. Each presentation must also be submitted in writing: a minimum of 2 typed, double-spaced pages or 4-5 handwritten pages with lines skipped. All sources must be listed. Each presentation must be accompanied by one visual aid per student. This visual aid may be in the form of a chart, diagram, map, photograph, drawing, model, etc.

Charles I and his fall
The rise of Puritanism
Oliver Cromwell and his rise to power
"The Long Parliament"
The closing and the reopening of the theatres
The Restoration of the monarchy - Charles II
The influence of the commedia dell'arte and Moliere
Technical theatre of the late 1600's
The place of Wycherley and Congreve in Restoration Comedy

The class will read The Relapse by John Vanbrugh with students taking on assigned roles.

The following topics will be researched in groups for presentation to the class.

A biographical sketch of Vanbrugh

A summary of Cibber's Love's Last Shift

The significance of the characters' names

A summary of the preface and the two prologues and the [illegible]

A summary of the play, act by act

A comparison and a contrast of the female characters

A comparison and a contrast of the male characters

The contrast made between life in the town and life in the country.

The position of widows in this period of time.

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The class will the read _The Country Wife_ by William Wycherley and _The Way of the World_ by William Congreve.

After reading the above plays, the students will be asked to discuss all of the possible reasons for the following pairings.

Mrs. Pinchwife – Hoyden

Sir Tunbelly Clumsey – Sir Wilfull Witwoud

Horner – Mirabell

Millamant – Amanda

Fainall – Loveless

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